

LF Examiner®

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LFCA 2003 Conference in Los Angeles, May 14-16

The annual conference of the **Large Format Cinema Association** drew about 330 people to Los Angeles in May for three full days of screenings, panel discussions, and awards ceremonies. A record 11 new LF features were screened, a new 4K digital camera was demonstrated in the technical session, the association elected new members, cinematographer **Rodney Taylor** was honored with the **Kodak Vision Award**, and **James Cameron** gave a keynote speech.

The conference was held at the Radisson Hotel Westside, the **IMAX® Theatre at the Bridge**, just a few blocks away, and at the **California Science Center**.

Fewer people attended this year's conference than previous meetings, but according to executive director **Jeanne Moore**, LFCA experienced a smaller decline — about 10% — than many other association conferences in these troubled times.

Now seven years old, the association has gradually changed from a fiery splinter group of production and post-production execs irritated by their second-class status within the International Space Theater Consortium (now the **Giant Screen Thea-**

ter Association) into a substantial and popular companion to the older GSTA. The change from revolutionary to establishment has had many benefits — the conferences are longer and much better organized — but some disadvantages as well.

The 2003 meeting was remarkable for its almost total lack of anything approaching controversy. In past years, one could count on someone (more often than not it was **nWave's Ben Stassen**) getting up and saying something outrageous — and usually true — that would keep everyone talking for the rest of the meeting. Nothing like that happened this year. This is probably because many of the people and organizations that in the past had been targets of someone's ire, like **Imax Corporation** or **Disney**, are now active members. Most people are too polite (or timid) to stick it to a fellow committee member and his company.

But all that's not to say that *nothing* happened at this year's conference, so here's our report.

Palmer on fundraising

The conference featured three sessions coordinated by **Andy Gellis** of **Cinevest, Inc.** **Chris Palmer**, of **National Wildlife Productions** got the

first off to a dynamic start with his presentation on fundraising for LF films. Claiming that **Ben Stassen** is always saying he hasn't got a leg to stand on, **Palmer** proved it, much to the surprise of his audience by

(See **LFCA** on page 6)



IMAX *Matrix* Opens

The *Matrix Reloaded* opened in 3,600 35mm theaters on May 15, taking in a stunning US\$91 million its first weekend. This puts it second only to last year's *Spider-Man* in all-time opening weekend grosses. The per-theater average for the first weekend was \$25,371. In its first four weeks it grossed \$252 million domestically, with another \$314 million internationally, for a worldwide total of \$566 million.

On June 6, three weeks after the 35mm premiere, *The Matrix Reloaded: The IMAX Experience* opened on 39 IMAX screens in the U.S. and Canada, where it took in an estimated \$700,000 the first weekend, according to distributor **Warner Bros.** This gave it a per-screen average of \$17,950, compared to \$2,660 in the 3,200 35mm theaters showing it that weekend.

The 39 included every IMAX theater owned by a North American multiplex operator: **Regal** (14), **Famous Players** (7), **Cinemark** (5), **Loews** (3), **Marcus** (2), and **Consolidated**, **Empire**, **Jack Loeks**, and **National Amusements** (1 each). Rounding out the total were two standalone theaters (in **Cathedral City, CA**, and **Spokane, WA**), and two institutional: the **Virginia Air and Space Center** in **Hampton, VA**, and the **Audubon Nature Institute** in **New Orleans, LA**. Two international theaters also opened *Matrix* on June 6, **Moscow's Nescafé IMAX** and the **CineStar IMAX** in **Berlin**, but these two weren't counted in the opening weekend's gross.

Additional theaters will open the film later in June and early July, bringing the final total to 60, including six institutional theaters.

Notably absent from the initial list were the 14 theaters owned, operated, or managed by **Imax Corporation**. Sources close

(See **MATRIX** on page 11)

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Founded 1997 as MaxImage!

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The Insiders

Mission and Margin

by Steve Bishop

Starting this month, this space, formerly occupied by Marty Shindler's column, will be shared by a rotating group of LF industry experts representing the various segments of the business. We start with veteran theater manager Steve Bishop. Future columns will include thoughts on LF production by Bayley Silleck and articles by leaders in the distribution and post-production areas. And, of course, Marty will be contributing his views from the business perspective on a regular basis.

Institutional LF theaters have been doing some soul-searching lately. First came the rapid development of commercial theaters in the last decade, then came sagging attendance at many institutional theaters (some would say this was cause and effect), and now entertainment-oriented films are more available than ever before. So why do museums continue to show only certain kinds of films and not others that might be more popular? Is their vision limited, trapping them in an ivory tower, or is the educational mission of museums really more important than maximizing box office revenues?

Let's start with a more fundamental question. Why have over 200 museums invested over half a billion dollars in LF theaters over the last 30 years? In my view, there are four basic reasons:

- By exhibiting films with significant educational content, these theaters educate their audiences and support the educational mission of their parent institutions.
- The appeal of LF films, among both first-time and repeat audiences, drives traffic to museums, increasing opportunities for education.
- LF films add value to a museum guest's experience. Many guests rate their LF film viewing as a highlight of their museum visit.
- LF films generate revenue for their parent institution. The development of LF theaters has helped spur the rapid growth of museums and science centers around the world over the

last 30 years, and many of these institutions are highly dependent on theater revenue for their survival.

I believe most museum directors would rank their reasons for operating a theater in the above order. Profit from a theater, while necessary, is not by itself sufficient reason for a museum to operate it.

U.S. museums, as tax-exempt institutions, may hesitate to show entertainment-oriented films because of concerns about Unrelated Business Income Tax, or UBIT. This is the same concern that causes museum gift shops to carefully offer only items that support the museum's mission instead of potentially more profitable but educationally irrelevant merchandise. A museum theater that showed an entertainment-oriented film could invite an unpleasant Internal Revenue Service review.

Consider the school group audience. They're a distinguishing constituency of institutional theaters, typically accounting for 20-25% of annual attendance. While the admission fees paid by schools are deeply discounted, school group visits are key to a museum's educational mission and are seen as an important barometer of program quality by private and public funding sources, which can make up more than 50% of a museum's revenues.

Some facts about school visits to museum theaters are worth noting. First, the visits are initiated and planned by classroom teachers, not school administrators (although administrators must approve trips). Second, the large majority of visiting students are in upper elementary and middle school (ages 8-14). Third, many school districts supply only enough bussing funds to permit one field trip per student per year, leaving the cost of museum and theater admission to be paid by parents or the PTA.

Finally, in this era of curriculum standards and competency testing, teachers increasingly choose films that directly support their classroom curriculum. Of course, teachers also look for films that their students will

enjoy and that they themselves want to see.

Museum theaters respond to these facts by selecting films with significant educational content and an obvious connection to elementary and middle school science curricula. They book them into the times of day (morning) and the seasons (last three months of the school year) when most school trips are scheduled. Traditional science and nature films are generally very appealing to schools, which is an important reason why they've become so ubiquitous in the LF industry.

Entertainment and education are not opposite ends of a spectrum, and are not perceived that way by museum-goers. As **Liberty Science Center** president **Emlyn Koster** has observed in an editorial in *The Big Frame*, good education is entertaining, but not all entertainment is educational. Like profitability, entertainment is necessary but not sufficient for a film in a museum theater.

So what kinds of films do museums want? Most institutional theaters are operated by science and natural history museums, which is where I've had 30 years of experience. Speaking as a science educator, my ideal LF film would:

- Inspire curiosity and a love of learning in viewers of all ages.
- Transport audiences to places and situations where they can observe the natural world for themselves, since making observations is a central element of science.
- Portray science as an exciting and unending process of discovery and investigation, not just a collection of facts.
- Prominently show working scientists and engineers and depict them as well-rounded, diverse people with satisfying careers, so that kids walk out of the theater saying, "I could do that!"
- Inform adults about science-related issues to help them make better choices as voters and consumers, and encourage parents to foster their children's interest in science.

(See **BISHOP** on page 16)

Signs of Life

by Greg MacGillivray

When we released *Coral Reef Adventure* earlier this year, it was during a business climate considered challenging at best. LF theaters were reporting their third straight year of historic attendance declines, the global economy was still in recession, and the U.S. and other countries were on the brink of war in the Middle East. Tourism and overall museum attendance were low.

The week after *Coral Reef Adventure* opened in ten IMAX theaters on Valentine's Day in February, reports started rolling in. Some theaters reported sold-out opening weekends; others were getting clobbered because of the storms. But after several weeks went by, the theaters were all doing well with the film. Business is up by 30%, one said. Best month we've had in three years, said another. While attendance numbers this year may not be as robust as, say, in 1998 with *Everest*, the response overall has been superb.

Maybe it's time to refocus

This made me think that we as an industry aren't focusing enough on the positive success stories that I know are out there. The LF press continues to be dominated by news of repurposed Hollywood films, which have yet to make any significant net profit from LF theaters. But there is so much more in the industry to be optimistic about. Most of the theaters we are talking to say there are wonderful signs of new life in the theater network. They are

reporting a sense that positive energy is back in the air, that attendance reports are beginning to show signs of a turnaround in the works. Films like *Lewis & Clark* and *Bugs!* are reporting a strong response. Theater directors like Dieter Buchwald, of the *Discovery IMAX* in Berlin, and Mark Bretherton, of the *LG IMAX Thea-*



Greg MacGillivray

tre in Sydney, have stated, convincingly, in various trade publications that the business model for repurposed Hollywood films just isn't viable, and many seem convinced it won't be long before the studios pack up their bags and return to Hollywood. Whether or not this happens only time will tell.

In my mind, it is no coincidence that the last three years of theater attendance declines run parallel to the last three years of repurposed Disney and other Hollywood film distribution. While this position is nearly impossible to quantify in scientific terms, I would argue that we've lost as much as 30% of our core audience over the last three years because of a general erosion of the IMAX theater brand, coupled with the continuing proliferation of IMAX theaters in major cities. The IMAX brand, as it has traditionally been known, is no longer as unique or special. And while it is natural process for any new technology to gradually decrease in value

over time, what is going on now with repurposed 35mm films is dramatically accelerating the process.

It doesn't take much of a mental leap to reach this conclusion. When ads promoting *Star Wars'* Yoda or Keanu Reeves in IMAX theaters begin to flood television screens and newspapers, what once seemed a very special, unique cinematic experience featuring real-life places and stories begins to seem not so unique any more. The IMAX brand starts to seem commonplace, just another venue for standard Hollywood fare. It is reduced to representing merely larger screens. Sure, people will continue to seek out the enriching, educational experiences traditionally associated with IMAX theaters. But not as many will go. The psychological shift may be subtle, barely detectable, but if it's enough for us to lose even 20% of our core audience, it is going to have a serious adverse impact on our ability to continue delivering quality giant screen experiences to our audience.

We are not opposed to innovation or making films more entertaining — we've contributed our own share of innovations in special effects and celebrity talent over the years — but it has been troubling for many of us filmmakers in the industry, like John Weiley, Ben Stassen, and Chris Palmer, to watch a sustainable business model that has worked for theater operators and film producers for more than 25 years be undermined by this appropriation of the IMAX brand. I agree with a recent public comment made by Berend Reijnhoudt, of *Omniversum* in The Hague, that using IMAX DMR™ (as a brand) to differentiate these repurposed films is not enough of a distinction to make any difference with the general public. The floodgates have already been opened wide.

What keeps me optimistic

What keeps me optimistic about this business are the many strong signs of life out there. As John Weiley said in a recent issue of this magazine, there is still a large and enthusiastic audience for films that

(See MacGILLIVRAY on page 16)

CORRECTIONS

In John Weiley's article "Attack of the Clones" (*LFX*, April 2003), he referred to screenings in the IMAX theater of the Calgary Science Center. That theater is an Iwerks 87/0 dome theater.

Captions misidentified people in the "Premiering This Month" sections of the last two issues. In April, the photo from *Top Speed* was of Tim Allen and Marion Jones (not Marla Streb). And in May, the picture from *Our Country* showed Lee Ann Womack (not LeAnn Rimes).

THE BIZ

FILM STOCK

Imax's annual meeting, other news

In early May, **Imax Corporation** announced that 8.2 million shares of its common stock held in investment funds by **Wasserstein Perella** would be distributed to the funds' limited partners. Wasserstein said it had no plans to sell the 1.3 million shares it holds directly. On the day after the announcement, a record 4.6 million Imax shares (13.9% of the total outstanding) were traded, dropping the price by 11% from the previous day's close. But by the following day prices returned to within a few cents of the earlier levels.

On May 20, the company held its first annual "Analyst Day," inviting about 25 market analysts to a half-day presentation in New York City that included screenings of film previews at the **Loews IMAX Theatre**. The group was told that Imax has identified 280 areas in the U.S. that could support an IMAX theater, nearly 50 metro areas in Europe with populations over 1 million and no existing IMAX theater, and 50 potential locations in China. Company officers said that U.S. multiplex operators willing to open an IMAX theater in one of the "IMAX Zones" would be offered three-year exclusivity as an incentive

to build.

In late May, Imax announced that it was extending its contract with **Creative Artists Agency** to represent the company in deals with Hollywood studios for films to be converted with its DMR™ remastering technology.

The company held its annual meeting in Toronto on June 4, but citing concerns about the SARS virus, co-CEOs **Richard Gelfond** and **Bradley Wechsler** conducted the meeting by satellite video link from New York rather than attend in person. The executives characterized 2002 as an "inflection point" for the company, a term coined by Intel founder **Andrew Grove** to indicate a major strategic change. The company's development of DMR coincided with a turnaround in the commercial cinema industry, they said, promising new opportunities for growth.

A few days later, the American Stock Exchange announced that trading of options in Imax shares on the NASDAQ exchange would begin as of June 11, 2003. The trading will start with position limits of 22,500 shares and will run on the March expiration cycle. (Options are agreements to buy or sell a quantity of

shares at a fixed price at a future date.)

On June 19 the company announced that it had retired \$22 million of its \$200 million of senior notes due in December 2005 in exchange for about 2.9 million shares of common stock.

ITIT posts \$500K profit in Q1

Israel-based **I.T. International Theatres**, the largest operator of multiplexes in Central Europe, including five IMAX theaters, announced a net profit of US\$500,000 in the quarter ending March 31, 2003, down from \$2.1 million in the same period of 2002. Gross profit increased from \$4.4 million in the first quarter of 2002 to \$5.6 million in the same period this year. Revenues for 2003's Q1 increased to \$25.5 million from \$18.9 in Q1 of 2002.

The company cited financing expenses in 2003, compared to financing income in 2002, as the reason for the downturn in net profit.

I.T. operates IMAX theaters in Warsaw, Krakow, and Katowice, Poland; Sofia, Bulgaria; and its most recent addition, Prague, in the Czech Republic, which opened in March. The company plans to open at least two more IMAX screens in 2004 or 2005: another in Poland and one in Budapest, Hungary.

DEALS

Ballantyne 8/70 sales, Q1 results

In May, **Ballantyne of Omaha, Inc.**, announced its first quarter results, new sales of MegaSystems LF projectors, and the hiring of a new COO.

In the quarter ending March 31, 2003, the company posted a net loss of US\$400,000 (\$0.03 per share) on revenues of \$7.5 million. This widened the loss in the same period in 2002, which saw a net loss of \$100,000 (\$0.01 per share) on revenues of \$9.2 million.

In late May Ballantyne signed a contract with the **Changchun Film Studio Group, Ltd.**, for five MegaSystems 8/70 projection systems to be installed in the **Future-**



I.T. International Theatres' IMAX Theater in Katowice, Poland, opened in July 2002.

THE BIZ

DEALS

scope **Movie Theme Park** being built in northeast China. The systems will be installed in three venues: a 3D LF theater with a 60x80-foot (18x24-meter) screen; a 4D effects theater with a 40x60-foot (12x24-meter) screen; and a 76-foot (23-meter) dome theater. The company will provide the dome screen for the last venue and custom 6.1-channel sound systems for all three, as well as installation and training. The systems will be in place by the end of the year.

The sale is the first made since Ballantyne acquired the rights to market MegaSystems equipment last December (see *LF Examiner*, December 2003.)

The Futurescope Movie Theme Park is being built in Changchun, in the Jilin province. The park will include tourist attractions, movie re-creations, and actual film production facilities. The Changchun Film Studio has produced more than 600 films in the last 50 years.

Ballantyne appointed **Daniel Faltin** as executive vice president and chief operating officer, effective June 1. He will oversee day-to-day operations of the company, duties that had been assumed by CFO **Brad French** in a recent restructuring. (French will continue in the CFO position.) Faltin had been a consultant to Ballantyne's top management, and before that was president of Chief Automotive Systems, Inc., a maker of auto body repair equipment in Nebraska.

Newport IMAX closes

The U.S. Bank IMAX Theatre in Newport, KY, closed on June 13, after struggling to succeed for more than 20 months in a 10-acre retail center, Newport on the Levee. Newport is part of the Cincinnati, OH, metro area.

The theater opened on Sept. 14, 2001, under the cloud of the terrorist attacks three days earlier. It was one of the first tenants of the Levee project, which is still not at full occupancy. Despite high expectations, it never achieved its sales goals: in its best month it drew only 20,000 people to see *Beauty & the Beast*. Last month,

Ghosts of the Abyss drew only half that, and June was on track to bring in only 5,000.

The theater's owner, **Ron Roberts**, never made any lease payments to **Imax Corporation**, and so was eventually cut off from service calls. This meant that he was unable to upgrade to the larger platter system required for *The Matrix Reloaded*. *The IMAX Experience* and other Hollywood films.

On Friday the 13th, with no warning to the Levee's developers or Newport city officials, Roberts shut the theater, laid off the staff of 20, and hired a consultant to negotiate the sale of the theater. Imax is helping in that process, but there is no word when the theater might reopen. According to local press reports, the asking price is US\$5 million.

Roberts was involved in the abortive attempt to reopen an IMAX theater in Gatlinburg, TN, in the summer of 2001, shortly before the Newport theater opened. (See *Shorts*, *LFX*, June/July 2001 and August 2001.) That theater closed 26 days after it opened, reportedly because Roberts failed to find a naming sponsor.

MediaMerge services 2 IMAXes

MediaMerge, Inc., of Birmingham, AL, has signed agreements with the **World Golf Village** in St. Augustine, FL, and the **Gulf Coast Exploreum** in Mobile, AL, to provide technical support for their IMAX theaters.

MediaMerge was founded by **Ken McKibben** and **Tim Ogletree**, formerly employees of **Sonics Inc.**, **Imax Corporation**'s now defunct sound subsidiary, and includes ex-Sonics tech **Douglas Jackson**.

The company provides the support under Imax's Service Partnership Program, which allows theaters to reduce their service costs, typically by sending a projectionist to receive special training. MediaMerge's technicians are qualified to provide support under the program, and the company says that this can save theaters 25% on annual maintenance.

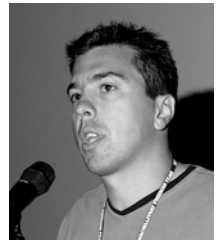
PERSONNEL

Stults founds Preonix

Don Stults, formerly chief operating officer of **SimEx/Iwerks**, has founded **Preonix LLC**, which will "provide consulting, design, hardware, and integration services to the entire motion picture post-production industry," LF as well as conventional. Stults continues to consult to SimEx/Iwerks on a contract basis.

Samson elected president of GSC

Carl Samson of **Sky High Entertainment** has been elected president of the **Giant Screen Consortium**, the association of LF producers and service providers in the province of Quebec. He takes over for departing president **Neils de Jong Franken**.



Carl Samson

Pierre Morneau of **Technicolor** in Montreal, **Ron Mezey** of **Big Bang FX/Animation**, and **Phillippe Turp** of **Wonderworks Montreal Studios**, were elected to the positions of vice president, treasurer, and secretary, respectively. Also elected to the board were **Stephen Low**, **Stephen Low Company**; **Michel Desjardins**, **Buzz Image Group**; **Viateur Paiement**, **Productions Modulations, Inc.**; **Tim Archer**, **Master's Workshop**; and **Normand McKay**, **McKay Consulting Group**.

Bachman leaves Lucerne

Nicole Bachmann, who became manager of the IMAX theater at Lucerne's **Swiss Museum of Transport** in January (see *The Biz*, *LFX*, April 2003), has left because of "personal problems with the new general management" of the museum, according to an e-mail message.

Taking her place is **Christian Scheidegger**, who has been with the museum since 1995, first in the education department, and most recently as head of exhibitions. With the latest changes, the IMAX theater is now an "autonomous section" of the museum.

Over 330 People Attend LFCA 2003 in Los Angeles

(from *LFCA* on page 1)

standing on his hands. He continued with a session that more closely resembled a motivational workshop than a dry lecture.

Walking through the room with a wireless mike, and using a 12-page handout with fill-in-the-blank questions, Palmer actively engaged his audience to make the point that successful fundraising is about building sincere relationships of trust. He said that in seeking a donation one must have the courage to ask for a specific amount, and then pause to give the donor time to consider and respond.

Palmer also stressed the importance of post-gift stewardship, and making the giving experience enjoyable for the donor. He chided organizations that respond to major donations with nothing more than a form thank-you letter, saying that when he leaves the home of someone who has just agreed to a contribution, he makes a thank-you call from his car on the way to the airport. He said that you can never thank donors too much.

Palmer recommended visiting major donors again within a week or two of the gift, and making a point of asking for *nothing*, so that they don't come to expect that every call or visit will be another request for money.

On accepting refusals: "Always respond as if they said 'yes.' Show cheerfulness, resiliency, tenacity and understanding. Keep the door open."

Cameron keynote

Over the first day's lunch, director James Cameron recounted the difficulties he had in making *Ghosts of the Abyss* and provided his views about the LF industry and its future. The Ontario native said he had loved IMAX since seeing Graeme Ferguson's *North of Superior* at Ontario Place in 1972, and "always wanted to make one of those films, and much more so since IMAX 3D was introduced."

Cameron's previous 3D experience was shooting the *Terminator* theme park film *T2 3D* for Universal Studios in 5/70 30fps 3D. He subsequently spoke to Stephen Low, whom he had met when Low

released *Titanica* in 1992, about the possibility of shooting 3D HD for an LF film. They conducted some deep-ocean tests together that Cameron said "looked surprisingly good." (Although Cameron didn't touch on this, he and Low later parted ways, Low to work on *Volcanoes of the Deep Sea*, shot in 15/70 2D, which will premiere later this year. Low did not attend the conference.)



James Cameron

Cameron described the technical challenges in adapting the Sony 900 24p cameras to underwater 3D shooting, and the other hardware development and testing that went into making *Ghosts*. For example, the underwater housing for the cameras, built by his brother Mike, "was the largest implodable volume ever dived on a manned submersible, and if it failed structurally the force of the implosion would be like a depth charge, and would kill us in the sub. So the engineering specification on the housing was very high."

But on location all the technology worked, and because the cameras could shoot two hours of tape, Cameron reported that "on the first dive we got more usable shots than on all 12 dives when we were shooting on [35mm] film during our 1995 expedition [for *Titanic*]."

He came away with a total of 300 hours of 3D footage that had not been shot to a

script. "It was a true documentary, which meant that it was going to get made into a story in post. Trying to structure all this material into a narrative was one of the toughest creative challenges I've ever faced as a filmmaker."

Cameron went on to discuss the impact of high-definition video and digital technology on LF production. While admitting that HD is not a replacement for shooting 2D LF film, he pointed out that "the size and weight of the camera determines the kinds of shots you can do. And the kinds of shots in a film determine its style, its pace, and the way in which it tells a story."

He said that "the funding and distribution paradigms need to be looked at. As long as filmmakers need to make deals theater by theater, the business will never survive." He went on to say that LF projectors are too expensive, theorizing that a 4K digital projector might be the answer to increasing the number of theaters to a viable level.

He closed by reiterating how hard LF filmmaking is, adding, "But they're worth it. And God bless the folks with the tenacity to make them."

In a brief press conference following the talk, Cameron revealed that the budget for *Ghosts* was US\$12.5 million. He said that he had become so enamored of shooting digital 3D that he plans to shoot his next conventional feature that way, and doesn't want to shoot in 35mm again. He said he'd begin shooting that film (he wouldn't reveal the title or topic) in 2004 for a 2005 release. He also said that the Mars LF film that he had been rumored to be working on (see *MaxImage!* August 1999) was still in the works, but that he wanted to get it right.

(The full text of Cameron's speech will be published in the September issue of *LF Examiner*.)

Marketing Panel

Panelists: Joanna Haas, The Henry Ford; Graham Jephcott, Imax Corporation; Paula Silver, Beyond the Box Productions.

The panel discussion on marketing was opened by Joanna Haas, director of the IMAX theater at The Henry Ford in Dearborn, MI. Formerly known as The Henry Ford Museum and Greenfield Village, the complex has recently re-branded itself as "The Henry Ford, America's Greatest History Attraction." In addition to the theater, the museum, and the village (a recreation of American life at various points in history), the complex now includes the Benson Ford Research Center (a collection of the museum's papers and photographs) and the Ford Rouge Factory Tour, set to open in spring 2004.

The 74-year-old museum complex draws 1.5 million visitors a year, and the 442-seat IMAX theater is open year round, including on some days the museum is closed. Haas said that her strategy was to be "box-office driven, not formula driven," advising her listeners to be willing to take risks and not to take themselves too seriously. The budget for marketing the theater is between \$350,000 and \$400,000, but she says she prefers to augment that with marketing resources from film distributors. She is willing to pay a higher lease rate for that benefit.

Jephcott, Imax's vice president of corporate theaters, pointed out that three of the

14 theaters he operates or manages are institutional, the rest are commercial standalone venues. He touted their recent improvements in performance, attributing the boost to good films like *Space Station* and to aggressive marketing. He says that his marketing now relies more on new media – e-mail and the Web – and less on print and radio, and has been successful. Twenty percent of his tickets are now sold online, and he has observed no resistance to the \$1.00 service fee, extra income that goes "straight to the bottom line."

Jephcott emphasized the importance of strengthening brand awareness in bringing in repeat business, saying that branding establishes an emotional connection to the customer. He also recommended showing four or five films at a time, and bringing in a new film every six or seven weeks to create a sense of urgency in customers: get there soon, or you might miss it. His theaters used *Space Station* and the tagline: "You're weightless; You're breathless; You're there" to focus on the immersive aspect of the IMAX experience. In concluding, he admitted that there was more art than science to marketing and said, "When you get it absolutely right, give me a call."

Although Paula Silver's experience in

mendation not to take oneself too seriously, saying, "be zany!"

Technical Session

The technical session featured demonstrations and descriptions of new and evolving technologies for production of LF films.

The session was started by **Phil Streather** of **Principal Large Format**, who de-



Phil Streather

scribed the production of the 3D film *Bugs!* Shooting in the rainforests of Borneo and in *Peter Parks'* specialized studio in England, the crew had to seamlessly blend footage from a variety of sources, shot with eight 8/70 3D camera rigs and a wide range of custom optical systems. **Sean Phillips** and **Rick Gordon** followed this with a discussion of the complex process of aligning the 3D images and coordinating the orientations of each eye's image through the processing and printing process.

Chuck Comisky and **Vince Pace** talked about producing the visual effects and shooting techniques, respectively, for *Ghosts of the Abyss*. Comisky said that the four days of shooting green-screen footage of actors at the Fox Studios in Baja Mexico, were intended to help audiences understand what the passengers of the *Titanic* experienced in its last hours. Superimposing CGI images of the ship's interior over scenes of the wreck helped viewers

(See *LFCA* on page 8)

Films Screened at 2003 LFCA Conference

New Films

<i>Adrenaline Rush: The Science of Risk</i>	Giant Screen Films
<i>Bugs!*</i>	SK Films
<i>Coral Reef Adventure</i>	MacGillivray Freeman Films
<i>Ghosts of the Abyss</i>	Buena Vista Pictures Distribution
<i>India: Kingdom of the Tiger</i>	Primesco
<i>Legend of the Forest, Special Edition</i>	Big Films
<i>Ocean Wonderland 3D</i>	3D Entertainment Ltd.
<i>Our Country</i>	Giant Screen Films
<i>Pulse: A Stomp Odyssey</i>	Giant Screen Films
<i>Straight Up! Helicopters in Action</i>	SK Films
<i>Texas: The Big Picture</i>	Texas State History Museum

Shorts

<i>Falling in Love Again</i>	National Film Board of Canada
<i>Home of Freedom</i>	SBK Pictures
<i>Where the Trains Used to Go*</i>	Camera Magica

Films in Production

<i>NASCAR: The IMAX Experience 3D</i>	Imax Corporation
<i>The Young Black Stallion</i>	Buena Vista Pictures Distribution
<i>Greece: Secrets of the Past</i>	MacGillivray Freeman Films
<i>Heart of India</i>	MacGillivray Freeman Films
<i>Ocean Planet</i>	MacGillivray Freeman Films

* Winner of Best of Festival Award

Underlined titles are 3D

LF goes back to helping to launch the **Sony IMAX Theater** in New York, she devoted most of her talk to the non-traditional public relations and marketing efforts she developed for *My Big Fat Greek Wedding*. (Her colleague, **Steve Zeller**, who spoke in the marketing session of last year's LFCA conference, had described many of the same techniques back before most people had seen the film.) She recruited members of ethnic Greek communities, urging them all to come see the film "or there won't be another Greek movie." They asked N'Sync's **Joey Fatone**, who appears in the film, to run a trailer on the large-screen monitors before N'Sync concerts. She went beyond Haas' recom-

What Wasn't Said at LFCA

An editorial by James Hyder

As I mention in the coverage of the LFCA conference (see page 1), this year's meeting was notable for the lack of controversy and frank exchange of opinions that has characterized all previous LFCA conferences and has set the younger association apart from its more staid counterpart, the **Giant Screen Theater Association**.

With *The Matrix Reloaded* opening in 35mm theaters while the conference was in progress, the most obvious topic for discussion — and vigorous debate — was the repurposing of 35mm Hollywood films to 15/70. And yet, apart from hallway conversations, there was no mention of the subject. The session dedicated to the topic was populated by proponents of repurposing — **Disney** and **Imax** — and included not a whisper of dissent. Moderator **Andy Gellis** opened the session with a plea along the lines of “can't we all just get along?”

LFX has learned that the session was a matter of heated debate within the organization, and that ultimately Imax threatened not to participate if opponents of DMR were included. Since this would have deprived conferees of the opportunity to see any footage processed with the DMR system, LFCA relented, over the

objections of some of its top officers.

I consider this unfortunate at several levels. No one likes to be criticized publicly, but Imax damages its reputation by refusing even to engage in the debate. Last fall, co-CEO **Brad Wechsler** faced a somewhat unfriendly meeting of **Euromax** on this and other subjects (see *LFX*, February 2003). He presented the company's posi-

**Declining to
participate in a debate
will not fool people
into thinking there is
no controversy.**

tion, listened to customers' critiques, and responded to them. This was undoubtedly an uncomfortable situation, but it showed the company standing up for its principles and practices. It was good for Imax.

Declining to participate in a debate will not end the dispute or fool people concerned with the issues into thinking there is no controversy. By refusing to join a conference session in which contrary opinions would be presented, Imax appears weak, scared of its critics, and ashamed of its actions. If the company believes, as its

co-CEOs have told me face to face, that its present course is the best one for its health, and that of its customers and the industry overall, it should stand up and make that case. It is only with a thorough (if possibly repetitive) airing of both sides of an argument that any difference of opinion can be resolved.

By the same token, LFCA must be taken to task for allowing Imax to get away with this threat. The organization is concerned about declining membership, and is taking steps to make joining, attending the conference, and sponsoring conference activities more attractive. So it is loath to displease a major sponsor. But acquiescing to such pressure can have unintended consequences. If a conference begins to appear too much like a series of commercials for sponsors, and less like a forum for the frank exchange of ideas and accurate information, it will not appeal to as many people. It is a fine line to walk, and in my opinion, LFCA crossed the line this time.

I believe that the raw, controversial, and unconventional tone of the early conferences was a major attraction and provided an important reason to attend LFCA instead of, or in addition to, GSTA. The association should strive to hold on to that distinction, and the others, even while attending to the needs of sponsors.

(from *LFCA* on page 7)

orient themselves within the ruins of the great ship.

Pace, *Ghosts'* director of photography, described the filming techniques while a clip from the film was shown. He said that 3D convergence was more critical than focus, so they converted the camera's focus puller to a convergence puller. He also noted that one of the best things about filming in 3D was that it gave a much better sense of the scale of the enormous ship than did 2D.

Walter Browksi of **Digital Theater Systems** outlined the features of the new DTS XD10 cinema media player. The 10-channel unit uses DVD drives to download data to its internal hard drives. It has

an Ethernet connection, and can play back video for pre-show programming. The device automatically slaves to DTS or SMPTE time code on the film print. Browski emphasized the importance of putting time code on films to guarantee the correct sync at all times, even after power failures.

Imax's **David Keighley** discussed advances in digital post-production techniques, using footage from *Our Country* to demonstrate digital compositing of historical footage in panels on LF backgrounds. He said that with 12-million-pixel resolution, 4K scans can be seamlessly intercut with 15/70 footage.

Beverly Pasterczyk of **Eastman Kodak** introduced the new 5218 Vision 2 500T

color negative film with 15/70 camera tests comparing it to 5279 stock in a variety of lighting, exposure, and processing conditions.

Robert Dennis of **CFI** and **Jim Fancher** of **Technicolor Creative Services** demonstrated image enhancement technology with a shot of a Saturn V rocket launch from **Al Reinert's** 1989 documentary *For All Mankind*, about the Apollo moon missions. In the late 1980s, Reinert made 35mm optical prints directly from NASA's original 16mm camera negatives. Dennis and Fancher showed preliminary tests of digital 15/70 blowups of some of that footage for an LF version of *For All Mankind* that Reinert is trying to fund. Technicolor has developed a digital intermediate

facility in Burbank with a Northlight scanner that was used for the tests shown in the session. They also showed several scenes of 35mm stock footage before and after digital enhancement and grain reduction.

Imagica USA's Chris Reyna showed new 15/70 footage captured with the Olympus 4K digital camera that was first announced at last year's LFCA conference. This year's footage was shot specifically for the LF test by cinematographer Tim Housel. The camera's pixel count is 3840x2046 and it shoots at 30 fps. Data flows from the camera at 130 megabits per second to an array of eight hard disks through four cables. The camera is still a prototype, but Reyna said that a production model may be ready in 2004. The images were remarkably sharp and clear, and would probably be indistinguishable from 15/70 original footage to most viewers.

Taylor receives Vision Award

The Kodak Vision Award is presented by the LFCA and Eastman Kodak to an LF filmmaker for excellence in LF cinematography. Previous winners include the late Noel Archambault, David Douglas, Sean Phillips, and Reed Smoot. This year's recipient was Rodney Taylor, whose credits include 11 LF features. Journalist Ray Zone reviewed Taylor's career, starting with George Casey's *Africa: The Serengeti*, on which Taylor was assistant camera operator. Speaking between scenes from the films, Taylor recounted how the crew of *Wildfire* had to pass a physical fitness test to be certified to enter the fire zones, and only two members failed: himself and director Mike Slee. They passed a second test, although perhaps with a little extra help, he hinted.

Zone ran scenes from the new film *Our Country*, including a continuous 90-second Steadicam shot of Martina McBride singing as she walks through a studio set crowded with other performers and activities. The complex shot, for which Taylor

recruited veteran Steadicam operator Larry McConkey, required precise timing and intricate choreography, and according to Zone was unprecedented in LF cinema.

Annual meeting

The LFCA's annual business meeting started out with a tribute by David Keighley to two LF veterans who had died in the previous 12 months: Bill Shaw and Ernest



Ray Zone (left) reviewed the career of Vision Award recipient Rodney Taylor.

McNabb. The group heard reports from the officers that the organization was financially sound, but had lost about 10% of its members and was looking for ways to recover them and raise public awareness of the LF industry. The first effort in this regard will be an LF film festival being planned for Los Angeles in the fall.

Regional vice presidents Kasho Furuya (Asia/Pacific) and Phil Streather (Europe) presented reports about the LF industry in their respective areas. The situation in the East remains disheartening: theaters in Japan are closing or facing budget cuts, and many cannot afford the latest films, but must wait for the lease rates to go down as they age. Streather reported that some of the Millennium projects in the U.K. are facing funding problems, but that European production is thriving, with three of the 11 films being shown at the conference originating in Europe.

Members voted to fill seven slots on the 21-member board of directors: re-elected were: Charlotte Brohi, Andy Gellis, Dennis Earl Moore, Chris Palmer, and Bev

Pasterczyk. Elected to empty slots were Deborah Hartnett and Andrew Oran.

Films in Production

In the Films in Production session, Ima's Greg Foster showed 3D test footage from *NASCAR: The IMAX Experience* and Disney's Paul Holliman showed a trailer for *The Young Black Stallion*. (Both clips had been seen at previous conferences.)

Greg MacGillivray announced that two of his future films, *Greece: Secrets of the Past* and *Ocean Planet*, might be made in both 2D and 3D versions (possibly with some unique footage in each edition) if he can make the business plan work.

Student Mark Bethune showed roughly half of his short project *Stage Fright* (formerly *The Sum of All Things*), an extended POV shot walking through a crowded dressing room. He hopes to finish the film this summer.

Several new projects turned up that were not officially part of the conference. Both SK Films and 3D Entertainment Ltd. are developing projects about sharks that are expected to go into production in the fall. The latter will be shot in HD 3D, as was the same team's *Ocean Wonderland 3D*. And Keith Melton showed a handful of people video dailies of the 8/70 project he had just returned from shooting in India. Entitled *The Journey*, it is a historical biography of an Indian prophet made for the Indian Cultural Complex in Gandhinagar. Melton and cinematographer Reed Smoot had spent most of the first four months of the year filming in India and Nepal. The production involved massive sets and scenes with as many as 8,000 extras. Although the film will be completed this fall, the center and its LF theater aren't due to open until the fall of 2004. A future issue of LFX will include an article by Melton about the experience.

(See LFCA on page 10)

(from LFCA on page 9)

Repurposing session

Panelists: Andy Gellis, Cinevest, Inc.; Paul Holliman, Buena Vista Pictures Distribution; Greg Foster, Imax Corporation; David Keighley, Imax Corporation.

Andy Gellis said that after seeing *Coral Reef Adventure*, he realized that the LF industry is much like a coral reef: everyone is interconnected and interdependent. He explained that he could have set up the repurposing session as a panel discussion, but that it might have gotten "out of hand." Saying that the LFCA had grown and developed since its founding, he added that "everything that happens in this business can either be carped at or it can be recognized as opportunity."

Holliman pointed out that about five years ago American moviegoing habits changed with the advent of stadium seating and megaplexes (theaters with 20 or more screens). With so many screens, everyone could see the hot films on opening weekend. They didn't have to wait for the crowds to die down a week or two later. He said that the pressure on theater operators to fill the demand for blockbuster films was what led to their screening 35mm prints of films like *Gladiator* and *The Mummy Returns* in their IMAX theaters.

Because they were concerned about the appearance of their films on those large screens, Buena Vista and other distributors began producing special "enhanced" prints. They were slightly lighter, printed on Premiere film stock that provided dark-



Closing reception in the garden of the Fairmont Miramar Hotel in Santa Monica.

er blacks, and color balanced to counter the effects of silver screens. Holliman showed a trailer for *Pearl Harbor* printed normally, followed by an enhanced version. (To this reporter the difference was noticeable only barely, if at all.)

Foster said that Imax had tested the DMR™ process on pieces of a dozen films before getting it right, and that since the release of *Apollo 13: The IMAX Experience*, they have improved the process. *Apollo* took three and a half months to convert, *Star Wars, Episode II* took seven weeks, and *The Matrix Reloaded* took only six weeks. He pointed out that DMR would dramatically increase the number of films available for commercial IMAX theaters. But at the same time, he said, Imax remains committed to making traditional

15/70 films, like *NASCAR*, *Magnificent Desolation*, about the Apollo program (see *The Biz*, LFX, December 2002), and an underwater 3D film with Michele and Howard Hall. Keighley showed a 35mm clip of scenes from *Apollo 13*, followed by the

same scenes converted to 15/70 with the DMR process. Responding to a comment (from this reporter) that the 35mm print was not in very good condition, he said it had become as scratched and dirty as it was in the course of 50 or 60 passes, whereas the 15/70 piece, which had the same number of plays, was still spotless.

Keighley also showed a clip from the end of *Our Country* in which scenes shot in 15/70 were intercut with stock 35mm footage digitally blown up. (Unlike the subtle differences in the *Pearl Harbor* trailers, the 35mm shots were noticeably softer to this reporter than the LF scenes.)

Film Awards

At the closing dinner at the Fairmont Miramar Hotel in Santa Monica, the winners of the Best of Festival Award, as chosen by conferees, were *Bugs!* in the feature category and, in the shorts category, Morten Skallerud's *Where the Train Used to Go*. The 4½-minute short is a time-lapse trip along the path of a narrow-gauge railway near Oslo, Norway, that operated from 1896 until 1960. Skallerud painstakingly filmed over the course of a year with a specially constructed rig that could travel over the rails that still exist and through the woods and fields where they have disappeared. Skallerud hopes to premiere the film at the Oslo IMAX theater when it reopens this summer.



Morten Skallerud filming *Where the Trains Used to Go*.

Photo: Lawrence Kaufman

Camera Magica

Matrix Reloaded Opens in 39 IMAX Theaters June 6

(from *MATRIX* on page 1)

to Imax tell LFX that this is because cinema chains with multiplexes near the O&Os complained to Warner that their lease contracts, drawn up before the decision to release the IMAX edition was made, provided them with exclusivity on the title. These objections were ultimately resolved, but with the ironic result that Imax's own theaters were not among the first to get the film that the company had been touting as turning point in its history.

Six Imax corporate theaters — in Minneapolis, Boston, Indianapolis, Miami, Providence, and West Nyack — open the film on June 20. Sacramento opens on June 27, and Chicago (Navy Pier) some time after that. At press time, the IMAX theaters at **Luxor** in Las Vegas, in Tempe, AZ, and at four locations in Canada were not shown as taking the film at all, the last presumably because of exclusivity granted to the Famous Players IMAX theaters in those areas.

Slightly less obvious is the dearth of institutional theaters showing the R-rated film (another first for the LF industry). Only seven institutional theaters have signed up, which is the lowest number, and represents the smallest percentage, of institutional bookings for any Hollywood release to date, except for *Treasure Planet*. The film's violence and partial nudity, along with the possibility of having to pay Unrelated Business Income Tax (UBIT), probably kept many from booking it. Also, a longer film with a higher lease rate is less attractive in the summer, when most mu-



Keanu Reeves (center) and hundreds of Hugo Weaving's star in *The Matrix Reloaded*.

seums have more visitors and theater occupancy rates are higher. Virtually all of the other Hollywood films have been released in fall or winter.

The Matrix Reloaded is the third film to be remastered with Imax's DMR™ process, after *Apollo 13* and *Star Wars, Episode II, Attack of the Clones* last fall. It is the first to open while the original is still in 35mm theaters.

Imax executives had told Wall Street that they would judge the success of the IMAX release of *Matrix* by its per-screen performance, since this would be an indicator to their customers of the potential returns from building an IMAX theater. They said that IMAX per-screen averages twice the 35mm rate during the same period would be "disappointing," but that they'd consider a five-times multiple to be a "home run." Dividing the numbers above (\$17,950/\$2,660) yields a quotient slightly under 7. Accordingly, the company and some analysts pronounced the opening week as an unqualified success. (In fact, by dividing the gross by their estimate of the number of 35mm screens — instead of the widely reported theater location count — Imax claimed a 9:1 income ratio.)

In the second weekend in IMAX theaters, the LF per-screen was \$15,385, the 35mm average was \$2,444, for a ratio of about 6.3 to 1.

However from other perspectives, the picture does not look quite as rosy. *Matrix*'s first weekend IMAX per-screen was

done better, including *Everest*, *Space Station*, and most of Disney's LF releases. Furthermore, even though at least 15 or 20 more IMAX theaters will open the film by mid-July, its weekly per-theater average in 35mm has fallen by more than 50% each week. This suggests that its life in IMAX theaters could be shorter than anticipated.

Theaters like high per-screen averages, but it is the cumulative gross over the life of the film that matters most to the studios, since they must recover the total cost of the conversion, prints, and advertising. For a two-hour-plus feature (at about \$40,000 per print) this totals \$5-6 million. If the film doesn't gross more than twice that, the studio probably won't clear enough profit to make the effort worthwhile. (Lease rates for the IMAX *Matrix* were reportedly 55-60%.)

News stories in the business media have hinted at this problem. *Dow Jones Business News*, in a copyrighted article by Dwight Oestricher, spoke to executives at **Lucasfilm** and **Universal** about their experiences with the DMR versions of *Star Wars* and *Apollo 13*. Both were lukewarm about the box-office performance ("pleased" was the word Lucasfilm's **Jeanne Cole** used), and neither would confirm that LF editions of future releases were being planned.

Perhaps picking up on this, or perhaps not taking Imax's indicators as gospel, the stock market did not reward the company

(see *MATRIX* on page 13)

Top Ten LF Films

by opening weekend per-screen average

	scrns	per-scrn
<i>Fantasia/2000</i>	54	42,417
<i>Beauty & the Beast</i>	68	38,078
<i>Everest</i>	10	36,424
<i>Lion King</i>	66	27,664
<i>Star Wars, Ep. 2</i>	58	24,729
<i>Space Station</i>	24	20,395
<i>Matrix Reloaded</i>	39	17,947
<i>Ghosts of the Abyss</i>	97	14,520
<i>Ultimate X</i>	47	13,057
<i>Apollo 13</i>	18	11,468

THE *LF* EXAMINER INDEX

May 2003

The weekly box office performance of LF films as reported by their distributors, ranked by North American receipts.

Key to film abbreviations is on page 25.

Wk Ending	Title	Dom	Dom	Intl	Intl	Total	Wks	— Screens —		
		Gross	Cume	Gross	Cume	Cume		Dom	Intl	Tot
5/1/2003	GOTA	1,471,297	5,737,427			5,737,427	3	97		97
	SpaceSta	313,841	36,924,067	217,910	13,471,521	50,395,588	55	30	25	55
	Trex	99,300	43,250,011	73,813	32,720,721	75,970,731	233	6	6	12
	HaunCast	64,338	6,052,690	100,241	9,745,787	15,798,477	113	4	9	13
	SAA	39,324	14,531,440	28,642	4,585,602	19,117,043	116	10	9	19
	E3D	16,300	6,842,472	21,555	29,717,779	36,560,251	218	2	6	8
	Apollo13	10,014	1,511,601	19,930	81,652	1,593,253	32	3	1	4
	Extreme	9,562	12,424,765	12,271	12,836,248	25,261,013	216	3	6	9
	Galapago	9,172	14,007,719	20,482	5,256,103	19,263,821	181	4	2	6
	CTPA	5,613	3,041,389	6,078	2,709,103	5,750,492	99	3	1	4
	AllenAdv	2,250	4,274,819	55,222	10,051,414	14,326,233	193	1	7	8
5/6/2003	LionKing	8,571	15,659,409			15,659,409	19	14		14
5/8/2003	GOTA	1,122,577	6,860,004			6,860,004	4	97		97
	SpaceSta	338,517	37,343,020	200,292	13,634,069	50,977,089	56	32	25	57
	Trex	82,970	43,334,031	56,023	32,780,148	76,114,179	234	6	10	16
	HaunCast	40,676	6,093,366	82,980	9,828,767	15,922,133	114	4	9	13
	SAA	24,677	14,556,118	27,939	4,613,541	19,169,659	117	10	8	18
	Apollo13	11,580	1,526,372	13,981	89,616	1,615,989	33	5	1	6
	Extreme	8,199	12,432,964	5,482	12,841,730	25,274,694	217	3	6	9
	E3D	7,910	6,850,382	13,000	29,730,779	36,581,161	219	2	6	8
	Galapago	5,159	14,015,929	21,254	5,276,979	19,292,908	182	6	2	8
	CTPA	3,055	3,044,121	7,964	2,733,108	5,777,229	100	2	3	5
	AllenAdv	1,700	4,276,519	48,569	10,099,983	14,376,502	194	1	7	8
5/13/2003	LionKing	9,812	15,669,614			15,669,614	20	6		6
5/15/2003	GOTA	1,082,982	7,942,986			7,942,986	5	93		93
	SpaceSta	304,884	37,632,016	147,693	13,772,491	51,404,506	57	30	25	55
	Trex	74,858	43,405,670	43,449	32,816,892	76,222,562	235	6	6	12
	HaunCast	41,068	6,134,434	83,922	9,912,689	16,047,123	115	4	9	13
	SAA	27,527	14,583,645	46,105	4,659,646	19,243,291	118	10	8	18
	Apollo13	8,938	1,533,859	7,518	96,838	1,630,697	34	4	1	5
	Extreme	8,240	12,441,204	10,410	12,852,140	25,293,344	218	3	6	9
	E3D	7,365	6,857,747	14,454	29,745,233	36,602,980	220	2	6	8
	Galapago	6,810	14,018,242	19,392	5,295,116	19,313,358	183	2	2	4
	CTPA	2,507	3,046,462	4,280	2,736,886	5,783,348	101	2	3	5
	AllenAdv	1,843	4,278,362	49,198	10,149,181	14,427,543	195	1	7	8
5/20/2003	LionKing	8,693	15,678,508			15,678,508	21	3		6
5/22/2003	GOTA	983,627	8,926,613			8,926,613	6	75		75
	SpaceSta	385,551	38,169,550	170,667	13,993,510	52,163,060	58	32	26	58
	Trex	90,387	43,548,732	46,524	32,877,520	76,426,252	236	8	11	19
	HaunCast	42,623	6,177,057	84,451	9,997,140	16,174,197	116	4	9	13
	SAA	38,096	14,621,741	7,943	4,667,589	19,289,330	119	9	8	17
	Extreme	9,163	12,450,367	9,543	12,861,683	25,312,050	219	3	5	8
	Apollo13	9,147	1,552,579	5,202	99,202	1,651,780	35	6	1	7
	CTPA	8,250	3,109,139	3,839	2,741,486	5,850,625	102	3	2	5
	E3D	7,996	6,865,743	14,416	29,759,649	36,625,392	221	2	6	8
	Galapago	6,777	14,028,786	14,548	5,308,885	19,337,671	184	3	2	5
	AllenAdv	2,043	4,280,405	50,478	10,199,659	14,480,064	196	1	7	8
5/27/2003	LionKing	8,634	15,686,215			15,686,215	22	3		3
5/29/2003	GOTA	1,016,845	9,943,458			9,943,458	7	62		62

Wk Ending	Title	Dom	Dom	Intl	Intl	Total	Wks	— Screens —		
		Gross	Cume	Gross	Cume	Cume		Dom	Intl	Tot
5/29/2003	SpaceSta	410,358	38,611,577	151,911	14,137,931	52,749,509	59	29	24	53
	Bugs	117,493	979,095	24,216	275,089	1,245,807	11	8	3	11
	Trex	96,668	43,649,644	42,671	32,926,419	76,576,063	237	6	9	15
	HaunCast	45,333	6,222,390	67,496	10,064,636	16,287,026	117	4	9	13
	SAA	38,841	14,660,582	64,369	4,731,957	19,392,539	120	9	8	17
	Apollo13	18,657	1,564,785	3,897	102,740	1,667,524	36	5	1	6
	Extreme	13,183	12,463,549	7,500	12,869,183	25,332,732	220	5	5	10
	E3D	12,482	6,878,225	17,410	29,777,059	36,655,284	222	2	6	8
	CTPA	11,356	3,119,306	2,241	2,747,023	5,866,329	103	3	1	4
	Galapago	8,471	14,037,398	17,358	5,324,862	19,362,259	185	2	2	4
6/5/2003	AlienAdv	1,500	4,281,905	61,827	10,261,486	14,543,391	197	1	7	8
	GOTA	690,858	10,634,316			10,634,316	8	62		62
	SpaceSta	334,747	38,923,693	155,210	14,425,701	53,349,395	60	30	24	54
	Bugs	166,863	1,187,143	27,000	297,872	1,485,015	12	11	3	14
	Trex	99,208	43,789,482	45,379	33,052,358	76,841,840	238	10	8	18
	HaunCast	44,560	6,266,950	65,222	10,129,858	16,396,808	118	4	9	13
	SAA	35,947	14,696,529	72,455	4,804,413	19,500,941	121	9	8	17
	Apollo13	11,770	1,577,333	3,850	106,373	1,683,706	37	4	1	5
	Extreme	11,623	12,475,172	6,326	12,875,510	25,350,682	221	3	5	8
	CTPA	11,282	3,134,591	3,453	2,753,294	5,887,884	104	4	1	5
6/12/2003	E3D	8,054	6,886,279	15,500	29,792,559	36,678,838	223	2	6	8
	Galapago	3,785	14,038,678	23,234	5,358,875	19,397,554	186	2	2	4
	AlienAdv	1,500	4,283,405	31,468	10,324,954	14,608,359	198	1	7	8
	MatrxRel	700,000	700,000			700,000	0	39		39
	GOTA	493,018	11,127,334			11,127,334	9	53		53
	SpaceSta	294,457	39,195,857	151,070	14,603,105	53,798,962	61	28	25	53
	Bugs	159,570	1,377,525	37,000	342,759	1,720,284	13	11	3	14
	Trex	136,114	43,929,983	35,859	33,084,910	77,014,893	239	9	9	18
	HaunCast	46,028	6,312,978	93,188	10,226,046	16,539,024	119	4	9	13
	SAA	30,488	14,727,017	13,778	4,818,190	19,545,207	122	9	8	17
6/15/2003	TR	23,382	18,430,390	389	12,420,681	30,851,071	302	2	1	3
	CDS	14,596	15,582,688	13,186	11,860,637	27,143,325	182	3	5	8
	CTPA	10,951	3,144,330	3,458	2,764,287	5,908,617	105	5	2	7
	Apollo13	10,273	1,587,785	3,690	110,681	1,698,466	38	4	1	5
	Extreme	8,087	12,483,259	6,193	12,881,703	25,364,962	222	3	5	8
	E3D	6,012	6,892,291	26,415	29,818,974	36,711,265	224	2	6	8
	AlienAdv	1,400	4,284,805	54,834	10,379,788	14,664,593	199	1	7	8
	ATSOT	959	15,989,756	1,571	20,433,926	36,423,682	390	1	1	2
	Galapago	165	14,038,678	25,871	5,390,097	19,428,776	187	0	2	2
	WOC	0	15,054,636	1,026	19,240,946	34,295,582	419	0	1	1
6/15/2003	MTA	0	2,297,774	0	463,174	2,760,948	232	0	0	0
	MatrxRel	600,000	1,300,000			1,300,000	0	39		39

(from **MATRIX** on page 11)

with higher share prices in the week following the opening. The price, which stood a \$7.78 two days before the opening of the LF version, slipped 8% to \$7.15 by the end of the first full week.

However in the second week the stock rose suddenly to over \$8.00, with heavier than average trading volumes, on news

that Imax had retired \$22 million in debt.

The staggered opening of the LF version of *Matrix Reloaded* does not predict how the day-and-date opening of *The Matrix Revolutions* in November in 35mm and IMAX theaters will play out. A strong opening will no doubt yield high per-screen numbers for the IMAX theaters. But while many fans of *Reloaded* made an

IMAX show their second or third viewing of the film (because they *had* to see it in its opening week), a larger percentage of *Revolutions*' audience may choose to see *only* the LF version. Even though the theater charges a premium for the IMAX ticket, this would cut into the 35mm gross, lowering the effective incremental income of the IMAX showings.



June '03 July '03

Jan '04

Roar
VA

VOTDS

RF
YBS

MI3D

BOP
FON

* New listing.

Underlined titles are 3D

Updated information is printed in bold.
Unless noted, all films are being shot in 15/70 and will run about 40 minutes.

The Lion's Roar

Tim Liversedge Productions; distributor: Destination Cinema; director, producer, DP: Tim Liversedge; script: Eleanor Grant; score: James Levine; executive producer: Lisa Truitt. Release: Fall 2003.

- Picture is locked.
- All aspects of post production are approaching completion.

Virtual Actors featuring The Boxer (wt)

TAARNA Studios Inc.; distributor: tba; writer, producer, director: Pierre Lachapelle; line producer: Lucie Marchand; vfx team leader: Stephen Menzies; based on a story by Kaveh Kardan. 3D. Release: Fall 2003.

- Picture is locked.
- Film recording is in progress.
- Sound will be recorded at Skywalker Sound this summer.
- Expect to show completed film at GSTA conference in September.

Volcanoes of the Deep Sea

Volcanic Ocean Films; distributor: Stephen Low Distribution; director: Stephen Low; DP: William Reeve; script: Alex Low; chief scientist: Richard Lutz; line producers: Lily Antonecchia, Dougal Caron; producer: Pietro Serapiglia; executive producer: Alex Low. **Narrator: Ed Harris.** Release: Fall 2003.

- Principal photography is complete.
- Editing is in progress.
- Finished film will be shown at GSTA conference in September.

Misadventures in 3D

nWave Pictures; distributor: nWave Pictures Distribution; director, story, executive producer: Ben Stassen; DP: Sean Phillips; animation: Movida/Trix; writer: Kurt Frey; producers: Charlotte Huggins, Caroline van Iseghem. Cast: Stuart Pankin. 3D. Release: late 2003.

- Spring: Voice recording, compositing live actors into digital environments.
- 75% of film recording is done.
- Sound will be recorded and mixed this summer.
- Expect to show completed film at GSTA conference in September.

Red Flag (wt)

Stephen Low Productions; distributor: Montreal Pacific Films, Inc., K2 Communications; director: Stephen Low; DP: William Reeve; script: Stephen Low, Denny Kuhr, Joe Stanley; producers: Stephen Low, Pietro Serapiglia; executive producers: Robert Kresser, Jan Baird, K2 Communications. Release: December 2003.

- **June–August: Filming U.S. Air Force combat training exercises at Nellis AFB in Nevada, and other USAF bases.**
- Film is set to premiere with the opening of the National Air and Space Museum's Udvar-Hazy Center near Dulles Airport in Virginia in December.

The Young Black Stallion

Kennedy Marshall Company; distributor: Buena Vista; director: Simon Wincer; DP: Reed Smoot; script: Jeanne Rosenberg; producers: Fred Roos, Frank Marshall, Kathleen Kennedy; executive producer: Jeanne Rosenberg. Cast: Diana Tamimi, Patrick Elyas, Richard Romanus. Release: Dec. 25, 2003.

- Principal photography is complete.
- Editing is in progress.

Sacred Planet

Sacred Planet Project, Ltd.; distributor: Buena Vista; director: Jon Long; DP: William Reeve; script: Jon Long, Karen Fernandez; producers: Karen Fernandez, Jon Long; executive producer: Jake Eberts. Release: April 2004.

- Principal photography is complete. Post production has begun.

Birds of Prey

Walt Disney Pictures; distributor: Buena Vista; director, DP: Reed Smoot; script: Mose Richards; producer: John Wilcox; executive producer: Roy E. Disney. Release: Spring 2004.

Forces of Nature: Natural Disasters

National Geographic/Graphic Films, Inc.; distributor: Destination Cinema; director: George Casey; script: Mose Richards; DP: Sean Casey; second unit DP: Greg Eliason; producer: Paul Novros; executive producer: Lisa Truitt. Release: Spring 2004.

- April: Filmed in Tornado Alley in the Midwest U.S.
- **July: Filming of earthquake scientists in Turkey.**
- Editing has begun.

Greece: Secrets of the Past (wt)

MacGillivray Freeman Films; distributor: MFF; director: Greg MacGillivray; editor: Stephen Judson; camera: Brad Ohlund, Greg MacGillivray, Jack Tankard, Ron Goodman; script: Jon Boorstin, Stephen Judson; producers: Greg MacGillivray, Alec Lorimore. **Release: June 2004.**

- Filming will resume in September.

The Heart of India (wt)

Tricolor Films/Bharatbala Productions/MacGillivray Freeman Films; distributor: MFF; director: G. Bharat; DP: Reed Smoot; script: Michael Caulfield, Glen Pitre; score: A. R. Rahman; executive producer: Sushil Tyagi. Release: Spring 2004.

- **May: Filmed time-lapse in the Himalayas and at historical monuments.**
- Filming will resume in October and November.

NASCAR: The IMAX Experience

NASCAR, Imax Corp; distributor: Warner Bros.; director: Simon Wincer; DP: James Neihouse; producers: Lorne Orleans, Doug Hylton; executive producer: Neil Goldberg. 3D. Release: spring 2004.

- April: Filmed at races in Talladega, AL, and Martinsville, VA.
- Spring: Filming at the NASCAR research center in North Carolina.
- June: Filming at race in Brooklyn, MI.

SP

Greece

Journey
TrainsHOI
NASCAR Vikings

Siberia

Aladdin
Manatee

Brain

Secrets of Siberia

Egoli Tossel Film, Cine Dok; distributor: tba; director: Frank Mueller; DP: Rodney Taylor. Narrator: Peter Ustinov. Release: Spring 2004.

Vikings

Sky High Entertainment; distributor: Sky High; director: Marc Fafard; **DP: Andy Kitzanuk**; writers: Marc Fafard, **Jonathan Hock**; editor: Rene Caron; producer: Carl Samson. Release: Spring 2004.

— May–September: Filming in Quebec, Newfoundland, Greenland, Iceland, U.K., and Norway.

Aladdin

Walt Disney Pictures Animation; distributor: Buena Vista; directors and producers: Ron Clements, John Musker; script: Ron Clements. Cast: voices of Robin Williams, Scott Weinger,

Linda Larkin, and Gilbert Gottfried. 90 min. Release: 2004.

— 1992 animated feature is being repurposed for LF theaters.

Manatee: The Forgotten Mermaid

Machine Age Films; distributor: tba; producers/directors: Mark Merrill, Tom Boyd; DP: James Matlosz; underwater DP: Tom Boyd; score: Joan Jones. Release: 2004.

The Journey* (wt)

Destination film for the Indian Cultural Complex in Gandhinagar, India, depicting the true story of Neelkanth Varni, who, in 1793, at the age of 11, set out on a seven-year journey across India in search of spiritual enlightenment.

Infinity Filmworks; distributor: tba; director: Keith Melton; DP: Reed Smoot; script: Kamlesh Pandey; score: Ilaiyaraaja; producers: Brian

Rogers, Srila Chatterjee; executive producer: BAPS/India. Release: October 2004.

— March–April: Shot in Nepal and all over India, including Ahmenabad, Haridwar, Rudraprayag, Allapee, Vijaynagar, and numerous other locations.

— June: Shooting pickup shots in Los Angeles, completing principal photography.

— Video lock of picture is nearly complete.

— July: Recording score with Budapest Symphony.

Trains

Totale Fiction/Cinema Japan/Rigaud Production/La Géode; distributors: Giant Screen Films (North America, Europe), Cinema Japan (Asia); director, DP: Pierre Willemin; producer: Dominique Rigaud. Release: October 2004.

— Filming planned for spring has been delayed until fall 2003.

— Will film in USA, Canada, Peru, Great Britain, Spain, France, Switzerland, South Africa, India, and Japan.

Brain Power (wt)

Partners

HealthCare; distributor: tba; director, writer: Bayley Silleck; DP: Rodney Taylor; line producer: Daniel Ferguson; senior producer: JoAnna Baldwin Mallory. Release: late 2004.

— July: Filming the Tour de France.

— Fall: Scientific imaging, recreations, CGI.



Filming Vikings against a green screen in a Montreal studio in May.

(from **BISHOP** on page 2)

- Be designed for children as well as adults, because the core museum theater audience is made up of families and school groups with many kids between 6 and 12 years old.
- Treat its topic accurately and in an intellectually honest way. Use fantasy with great discretion so that viewers' misconceptions aren't reinforced and they don't confuse fiction with fact. Oscar®-winning filmmaker and university professor **Ben Shedd** has suggested that an LF film, like a physician, should "above all, do no harm."
- Entertain. Museum theaters compete for a share of the public's dwindling leisure time, and you can't educate 'em unless you can get 'em in the door.

Of course, there are many other non-educational factors that museums consider in film selection, mostly related to their ability to successfully market a film. What is the film's overall quality? Is there broad public interest in the topic? Is the title descriptive and appealing? Has the film performed well in other comparable theaters? Is there a compelling reason to show a particular film in a certain time period, such as a tie-in to a national marketing campaign, current events, a traveling exhibit, or other museum programs; or could the film be shown equally well at some other time? Is the topic fresh, or too similar to recent films? Is the film cost-competitive with its alternatives? What marketing and educational support is available from the distributor? Can a film

be combined with others into a schedule that appeals to diverse audiences?

In our society, the success of a museum isn't measured in dollars but in how it contributes to the quality of life in a community. In the final analysis, a museum must choose films that help it fulfill its mission. That's the only way for a museum to earn and keep its most important asset: the public trust.

Steve Bishop is director of the Kirby Science Discovery Center, part of the Washington Pavilion of Arts and Science in Sioux Falls, SD. Before that, he was manager of the Omnimax Theater at Chicago's Museum of Science and Industry.

(from **MacGILLIVRAY** on page 3)

stimulate our brains and not just our senses. I've personally seen people's eyes light up after films like *Space Station 3D*, *Coral Reef Adventure*, or *Bugs!* These films inspire people and make them curious, and I'm confident they'll be back for more. I'm optimistic, too, that the economy will eventually bounce back, the business climate will improve, the brand will ultimately survive.

The real question now is: where do we go from here? How do we get those view-

ers back? How do we ensure continued growth into the future? What matters now is for each of us to do our part to the best of our ability, even though it's tougher than ever before. LF filmmakers need to continue making original films of the highest quality and worthy of the true IMAX brand. Exhibitors need to make smart programming decisions that sustain and improve their future and take into account their long-term interests. They need to commit to high-quality, vigilant marketing efforts. Ultimately, it is the film

programmers and marketing directors who will have the last word in all of this: the future of the industry rests solidly in their hands. This is a huge and horrible responsibility, but everyone I speak to in this business is confident that the challenge will be met.

Greg MacGillivray is president of MacGillivray Freeman Films and has been directing LF films for more than 25 years. His credits include To Fly!, Everest, The Living Sea, Dolphins, and Coral Reef Adventure.

(from **SHORTS** on page 28)

Crest National 65/70 scanner

Crest National in Hollywood can now scan 15/65 camera negatives to high-definition D5 tape in real time for use as digital dailies. The company says the transfers show the entire LF frame and eliminate the need for 35mm reduction prints. The process uses the new Cineglyph HD telecine, and the company can offer both 2D and 3D transfers, the latter using its "digital multiplexer."

Final chapter in UltraScreen tale

Officials in San Bernardino County, CA, have recommended that the county forgive almost \$200,000 in debt arising from the closing of the **UltraScreen Theatre** in Ontario, CA, in 1999. The theater, equipped with an Iwerks 15/70 3D projec-

tor, was opened by the county in 1997, a few hundred feet from an Edwards (now Regal) IMAX theater. But it never met its expectations and was closed 30 months later (see *Shorts*, *MaxImage*, December 1999).

After sale of the projection system last summer (to the **North American Museum of Ancient Life**, in Lehi, UT) for \$100,000, some \$189,000 of a \$500,000 loan the county made to the theater for startup costs remains outstanding. Since the theater exists only on paper, the county has little alternative but to write off the loan.

IMDB's IMAX/Matrix poll

The **Internet Movie Database** (www.imdb.com) hosted a poll on June 10 that asked visitors to its Web site, "Should more studio movies be shown on IMAX

screens à la *The Matrix Reloaded*?" Gaining the most votes (35.5%) was "I think studios should actually make feature films for the IMAX format."

Coming in second (28.8%) was "Yes, I'd love to see regular movies in the large-screen format." Eleven percent of the 2,939 votes were for "No, they look all out of proportion and grainy. It does nothing for me."

Since the poll was not conducted scientifically (there was no effort to obtain a random sample, and participants could vote as many times as they wanted) the results are essentially meaningless. This is demonstrated by the fact that fully one quarter of respondents — 24.6% — took the trouble to say "I have absolutely no opinion."

Bookings: Summer 2003 by Film

931 bookings of 100 films in 280 theaters

Listings shown in **bold face** below are new or updated listings. The rest are unchanged from the previous month's issue.

The data on the following pages are *not* warranted to be comprehensive or accurate in every detail, despite our best

efforts to make them so. They have been compiled from theater surveys, distributors, the Web, and other sources.

We will make every effort to improve the thoroughness, and accuracy of these data. If your theater or film is not shown here, please get in touch with us to update our listings.

Where a date is not shown, it means that no date was provided by the source or, in the case of a closing date, that no date has been set, or that the run is indefinite.

The key to film abbreviations is on page 25.

Film	Theater	Open	Close	Film	Theater	Open	Close	Film	Theater	Open	Close
AEK	Katowice IT	7/5/02	1/4/04		Jakarta	12/6/02	12/6/03		Birmingham AL	3/22/03	11/22/03
	Krakow IT	12/15/01	6/11/03		Kansas City Sci	5/31/03	12/31/03		Boston MOS	2/14/03	10/14/03
	Moscow	4/4/03	10/03		Myrtle Beach	3/9/03	9/9/03		Branson	3/15/03	3/15/04
	Prague IT	3/20/03	3/19/04		Paris Geo	4/11/03	4/11/04		Calgary EC	2/21/03	10/21/03
	Singapore GV	11/21/02			Quebec	2/11/03	9/10/03		Cape Town ISA	3/21/03	10/21/03
	Stockholm	3/1/00	11/30/03		Saint Paul	3/24/03	8/1/03		Charlotte	3/20/03	11/20/03
Africa	Berlin Disc	4/1/00			Sandy	4/18/03	10/18/03		Chicago MSI	2/14/03	10/14/03
	Garza Garcia	6/26/03	7/9/03		Shakopee	5/10/03	11/1/03		Cincinnati	2/14/03	10/14/03
	Houston MNS	6/6/03	7/31/03		Shreveport	7/6/03	1/6/04		Copenhagen	5/15/03	1/15/04
	Nuremberg	12/15/01	12/31/03		Singapore SC	1/4/03	7/4/03		Detroit	7/5/03	3/5/04
	Toronto OP	9/23/02	6/15/03		Sydney WBS	4/1/03	10/1/03		Duluth	2/14/03	10/14/03
AIWC	Johannesburg ISA	2/02	9/9/03		Tallahassee	3/31/03	9/28/03		Fort Lauderdale	3/8/03	11/8/03
AJ	Hong Kong	10/18/00	8/31/03		Vancouver SW	5/8/03	12/8/03		Fort Worth	2/28/03	10/28/03
	Houston MNS	8/1/03	12/31/03		Vantaa	2/6/03	2/6/04		Hague	2/14/03	10/14/03
	Kuwait City	8/1/03	8/1/04		Vienna LFC	5/10/03	11/10/03		Harrisburg	6/14/03	2/14/04
	San Diego RHF	10/5/01	6/30/03	ATSOT	Goteborg	10/2/01	10/04		Kansas City Zoo	4/26/03	12/26/03
	Vancouver SW	3/15/03	6/30/03		Katowice IT	9/6/02	6/30/03		Louisville	3/29/03	11/29/03
Alamo	San Antonio 2D				Natick JF	8/22/03	5/31/04		Memphis Pink	6/28/03	11/14/03
Alaska	Dwingeloo	5/1/03	9/30/03		Nuremberg	12/22/01	6/30/03		Milwaukee	2/28/03	10/28/03
	Kuwait City	6/18/03	7/19/03	Bears	Baltimore	6/23/02	9/1/03		Montreal VP	2/14/03	10/15/03
	Lucerne	2/2/02	6/1/03		Calgary SC	7/28/01	8/1/03		Munich	4/1/03	3/31/04
	Myrtle Beach	4/1/03	4/1/04		Edmonton Ody	2/1/02	6/30/03		Myrtle Beach	6/1/03	3/15/04
	Oulu	5/1/03	4/30/04		Hull	3/03	8/03		New York AMNH	4/11/03	2/14/04
	Spokane	3/15/02	6/15/03		Myrtle Beach	1/1/03	6/03		Norwalk	6/13/03	10/9/03
	Tokorozawa	10/1/02	12/31/03		Parker	8/31/02	8/31/03		Oklahoma City	3/6/03	9/30/03
	Vancouver Imx	4/17/03	10/9/03		Portland	11/1/02			Omaha	6/1/03	12/31/03
ALBT	Berlin Disc	12/1/02	12/31/03		Puebla	5/15/03	7/03		Orlando SC	2/15/03	10/15/03
	Cedar Rapids	8/1/03	2/1/04		Saint Felicien	7/1/03	7/1/04		Pensacola	3/20/03	11/20/03
	Denver MNS	6/1/03	12/31/03		Seattle Dome	11/25/02	11/25/03		Philadelphia	2/14/03	10/14/03
	Lubbock	2/14/03	6/14/03		Sioux Falls	5/24/03	9/30/03		Pittsburgh CSC	2/21/03	10/16/03
	Melbourne WBS	2/27/03			Sioux Falls	5/24/03	9/26/03		Portland	3/7/03	10/7/03
	Milwaukee	12/26/02	6/15/03		Sydney WBS	2/03	2/04		Providence Imx	6/30/03	3/1/04
	Stockholm	9/20/02	9/20/03		Vancouver SW	6/29/02	6/03		Regina	2/14/03	10/21/03
	Sydney WBS	3/6/03		Beavers	Yellowstone	6/1/02	6/1/03		Saint Paul	6/1/03	10/1/03
	Toronto OP	5/18/02	11/30/03	BP	Salt Lake City CP	4/11/03	3/31/04		San Antonio 2D	2/14/03	10/14/03
AlienAdv	Barcelona	4/1/03	4/30/04		Tallahassee	8/15/03	5/31/04		San Diego RHF	2/14/03	10/14/03
	Berlin CS	3/1/00			Taranto	6/22/02	6/21/03		San Jose	4/9/03	12/9/03
	Berlin Disc	6/14/03	6/30/04	Bugs	Valencia Spn	9/1/01	7/30/03		Singapore SC	4/22/03	12/22/03
	Lehi	10/29/02	11/30/03		Bristol	3/18/03	8/18/03		Speyer Imax	3/27/03	11/27/03
	Madrid	3/26/03	3/31/04		Chicago Imx	5/16/03	11/16/03		Spokane	3/6/03	10/6/03
	Poitiers 870 3D	2/1/00	8/31/03		Dallas Cmk	4/4/03	8/4/03		Stockholm	5/9/03	2/9/04
	Taipei AM	6/16/02	6/15/03		Galveston	5/23/03	5/23/04		Tampa MOSI	2/14/03	10/14/03
	Wuerzburg	8/9/02	6/30/03		Hampton	5/23/03	11/23/03		Tempe Imx	3/1/03	11/1/03
AllAcces	Bratislava	5/13/03	5/14/04		Hutchinson	6/12/03	3/12/04		Virginia Beach	3/20/03	11/20/03
	Kitakyushu	4/3/03	1/3/04		Kansas City Sci	4/7/03	1/8/04		Winnipeg	2/14/03	10/14/03
	Natick JF	8/22/02	8/21/03		Melbourne WBS	4/11/03	4/11/04	CTPA	Barcelona	11/26/01	12/31/03
Amazon	Espinho	8/1/02	8/10/03		Mexico City Pap	6/1/03	2/1/04		Branson	3/14/03	6/1/03
Antarc	Houston MNS	2/21/03	6/5/03		Milwaukee	6/20/03	1/20/04		Brussels	9/5/01	6/30/03
	Madrid	9/1/02	9/1/03		New Orleans	3/12/03	8/12/03		Cleveland	3/15/03	9/30/03
	Melbourne WBS	2/03	2/04		Providence Imx	5/19/03	11/19/03		Kagoshima	7/1/03	9/30/03
	Sydney WBS	2/03	2/04		Quebec	5/16/03	11/16/03		Memphis Pink	5/21/03	9/1/03
	Toronto OP	4/1/03	3/31/04		Sacramento Imx	5/19/03	11/19/03		Paris Geo	4/3/02	7/1/03
Apollo13	Cape Town ISA	8/8/03	10/8/03		Sydney WBS	4/11/03	4/11/04		Poitiers Imax	2/1/02	1/31/04
	Durban ISA	8/8/03	10/8/03		Tulsa Cmk	4/4/03	8/4/03		Sudbury	5/5/03	6/30/04
	Grand Rapids JLT	4/23/03	6/30/03		Vancouver Imx	4/16/03	10/11/03		Sydney WBS	3/14/02	3/04
	Huntsville	5/23/03	11/23/03		Washington NMNH	3/14/03	8/11/03		Taipei AM	7/5/01	8/14/03
	KSC 1	9/20/02	12/04	CDS	Amneville Gau	5/1/03	12/31/03		Tsuruga	7/1/03	9/30/03
	Menlyn ISA	8/8/03	10/8/03		Berlin CS	1/21/00	8/31/03	CV	Alexandria	10/16/02	10/15/03
	Miami Imx	5/19/03	10/5/03		Boston NEA	9/26/02	8/31/03		Copenhagen	9/2/98	
	Moscow	4/4/03	10/03		Bratislava	4/17/03	10/31/03		Fort Worth	1/7/03	12/31/03
	Raleigh Exp	5/23/03	7/27/03		Cedar Rapids	7/1/03	12/31/03		Karlskamm	4/15/03	9/14/04
	Seattle PSC 1	9/20/02	8/16/03		Fort Lauderdale	10/5/02	9/30/03		Kuwait City	6/18/03	7/19/03
	Spokane	4/1/03	6/1/03		Garden City	5/23/03	9/18/03		Vantaa	9/1/02	8/31/03
	Winnipeg	3/17/03	8/31/03		Krakow IT	11/15/02	6/30/03		Washington NASM	3/10/03	3/05
AR	Copenhagen	2/3/03	8/3/03		Madrid	10/24/01	8/31/03	Cyberwor	Berlin CS	11/16/00	12/03
	Gurnee	5/10/03	11/1/03		Munich	1/17/02	8/31/03		Birmingham UK	9/29/01	12/03
	Hartford Crn	4/30/03	11/1/03		Vancouver Imx	6/1/03	10/31/03		Bratislava	10/31/02	10/30/03
	Hull	4/1/03	10/1/03	CRA	Washington NMNH	11/2/02	8/31/03		Bristol	10/20/00	12/03
	Hutchinson	1/10/03	9/10/03		Atlanta FMNH	3/29/03	11/14/03		Katowice IT	12/6/02	12/5/03

Film	Theater	Open	Close	Film	Theater	Open	Close	Film	Theater	Open	Close
DIS	Krakow IT	7/12/02	7/11/03	HaunCast	Baltimore	4/11/03	8/03	HCBTD HH	Edmonton Ody	6/22/02	9/30/03
	Kuwait City	12/25/00	12/31/03		Birmingham UK	4/11/03	8/03		Espinho	7/19/03	7/31/04
	London BFI	10/20/02	10/19/03		Boise Reg	4/11/03	8/03		Glasgow	10/11/01	9/1/03
	Malta	9/1/02	8/31/03		Boston NEA	4/11/03	8/03		Grand Rapids JLT	8/30/02	12/31/03
	Melbourne WBS	6/22/01	12/04		Bradford	4/11/03	8/03		Hague	10/10/01	10/10/03
	Nuremberg	2/12/03	2/11/04		Buffalo Reg	4/11/03	8/03		Harrisburg	1/1/03	6/30/03
	Poitiers Imax 3D	2/1/01	1/06		Buford Reg	4/11/03	8/03		Hartford Crn	5/16/03	9/30/03
	Saitama	3/8/03	6/1/03		Calgary FP	4/11/03	8/03		Kaohsiung	11/9/02	11/8/03
	Singapore GV	4/1/03			Cathedral City	4/11/03	8/03		Karlshamn	10/23/02	10/31/03
	Sydney WBS	6/22/01	12/03		Charleston SC	4/11/03	8/03		La Coruna	10/4/02	12/31/03
Discov Dolphins	Bratislava	10/31/02	10/30/03	HB	Chattanooga	4/11/03	8/03	JGWC	Las Palmas	4/11/03	12/31/03
	Huntsville	5/1/01	4/04		Chicago Imx	4/11/03	8/03		London ONT	8/9/02	8/31/03
	Norwalk	1/17/03	6/12/03		Col Springs Cmk	4/11/03	8/03		London SM	10/11/01	10/31/03
	Bogota	4/3/03	4/2/04		Columbus Mar	4/11/03	8/03		Madrid	11/6/02	10/31/03
	Dayton	6/1/02	7/30/03		Dallas Cmk	4/11/03	8/03		Melbourne WBS	10/7/02	10/31/03
	Laie	5/1/01			Davenport	4/11/03	8/03		Miami Imx	3/1/03	6/30/03
	Norwalk	6/13/03	2/15/04		Dearborn	4/11/03	8/03		Munich	4/18/02	6/30/03
	Nuremberg	8/15/02	8/14/03		Denver CC Reg	4/11/03	8/03		Natick JF	11/15/02	10/31/03
	Pitea	5/15/03	5/04		Dublin Reg	4/11/03	8/03		Nuremberg	7/4/02	7/31/03
	Tallahassee	3/31/03	8/31/03		Edmonton FP	4/11/03	8/03		Oakland	8/30/02	6/30/03
E3D	Wuerzburg	12/1/02	11/30/03	HCBTD HH	Halifax	4/11/03	8/03		Philadelphia	4/11/03	4/30/04
	Bournemouth She	2/21/03	2/28/04		Honolulu Con	4/11/03	8/03		Phoenix	8/1/02	8/1/03
	Bratislava	1/15/03	1/31/04		Houston Reg	4/11/03	8/03		Pittsburgh CSC	10/11/02	6/19/03
	London SM	7/20/02	6/30/03		Indianapolis WR	4/11/03	8/03		Providence Imx	2/27/03	7/31/03
	Madrid	10/26/00			Irvine Reg	4/11/03	8/03		San Jose	11/6/02	10/31/03
	Malta	3/1/02	7/31/03		King of Prussia Reg	4/11/03	8/03		Speyer Dome	6/6/02	12/31/03
	Munich	1/15/01	6/30/03		Langley FP	4/11/03	8/03		Stockholm	11/30/01	6/30/03
	Natick JF	7/1/02	12/31/03		Lehi	4/11/03	8/03		Sydney WBS	7/22/02	10/03
	Sinsheim	5/16/03	10/31/03		Lincolnshire Reg	4/11/03	8/03		Taichung NMNS	7/1/02	7/31/03
	Vienna LFC	6/7/02	6/26/03		London BFI	4/11/03	8/03		Tampa MOSI	5/23/03	11/30/03
E3Dcc	Jupiter Crn	5/16/03	9/30/03	HCBTD HH	London SM	4/11/03	8/03		Tijuana	8/17/02	8/31/03
	Pitea	1/15/01	1/1/04		Los Angeles Loe	4/11/03	8/03		Toronto OSC	10/12/01	
	Roanoke	7/1/03	9/30/03		Los Angeles NA	4/11/03	8/03		Vancouver Imx	10/11/02	6/30/03
	Stockholm	5/5/00	6/30/03		Manchester UCI	4/11/03	8/03		Vienna LFC	6/7/02	6/26/03
	Castle Rock	3/92			Mississauga FP	4/11/03	8/03		Woodridge Cmk	3/14/03	1/31/04
	Birmingham AL	5/15/03	11/30/03		Montreal FP	4/11/03	8/03		Xalapa	12/1/02	12/31/03
	Hyderabad	6/03	5/04		Nashville Reg	4/11/03	8/03		San Simeon	8/17/96	
	London BFI	5/26/03	12/31/03		Natick JF	4/11/03	8/03		Berlin Disc	4/1/02	4/30/04
	London SM	5/3/03	12/31/03		New Rochelle Reg	4/11/03	8/03		Honolulu Con	5/1/00	6/30/03
	Moscow	4/4/03	10/03		New York Loe	4/11/03	8/03		Amneville Gau	3/1/03	3/1/04
EMSH Everest	Penrith	10/1/01	9/30/03	HCBTD HH	Newport	4/11/03	8/03		Apple Valley Imx	7/1/03	4/1/04
	Pitea	9/20/02	9/15/03		Ontario Reg	4/11/03	8/03		Fort Worth	1/10/03	1/9/04
	Prague IT	3/03	9/03		Providence Imx	4/11/03	8/03		Houston MNS	2/21/03	6/5/03
	Raleigh Exp	3/14/03	9/27/03		Rochester Cmk	4/11/03	8/03		Melbourne WBS	9/12/02	
	Richmond SMV	4/5/03	9/19/03		Sacramento Imx	4/11/03	8/03		Paris Geo	4/1/03	3/31/04
	Tel Aviv NL	11/26/02	11/25/04		San Antonio 3D	4/11/03	8/03		Sydney WBS	9/12/02	
	Berlin Disc	5/2/00	12/03		San Francisco Loe	4/11/03	8/03		Apple Valley Imx	5/16/03	11/15/03
	Bradford	2/15/03	11/15/03		Seattle PSC 2	4/11/03	8/03		Cape Town ISA	10/11/02	10/04
	Garden City	5/23/03	11/23/03		Tempe Imx	4/11/03	8/03		Chicago Imx	8/15/03	
	Manchester UCI	2/28/03	7/31/03		Toronto FP	4/11/03	8/03		Dallas Cmk	2/21/03	8/03
Extreme	Moscow	4/4/03	4/4/04	HaunCast	Tulsa Cmk	4/11/03	8/03	IOTS	Durban ISA	3/14/03	9/13/03
	Nuremberg	12/22/01	6/30/03		Valencia Reg	4/11/03	8/03		London BFI	9/14/02	9/14/03
	Raleigh Exp	5/23/03	9/23/03		West Nyack Imx	4/11/03	8/03		Nuremberg	3/1/03	9/1/03
	Richmond SMV	6/14/03	9/19/03		Woodbridge FP	4/11/03	8/03		Rochester Cmk	2/21/03	8/03
	Speyer Imax	2/8/02	9/1/03		Woodridge Cmk	4/11/03	8/03		Taipei MCRC	7/1/02	7/1/03
	Vancouver Imx	4/17/03	6/4/03		Amneville Gau	10/30/01	6/30/03		Toronto OP	5/1/03	12/31/04
	Branson	3/14/03	6/1/03		Bangkok	2/8/02	6/30/03		Tulsa Cmk	2/21/03	8/03
	Kuwait City	4/17/00	12/31/03		Belfast She	10/17/02	10/31/03		Victoria	1/4/03	
	Bangkok	3/1/02	12/31/03		Berlin CS	4/5/01	6/30/03		Woodridge Cmk	8/15/03	
	Brussels	5/2/01	6/03		Berlin Disc	4/5/01	6/30/03		Apple Valley Imx	1/17/03	12/22/03
Galapago	Fort Lauderdale	10/5/01	6/03	HB	Bristol	8/25/01	10/31/03	ITD	Bochum IM	8/1/02	7/31/04
	Halifax	6/14/02	6/13/03		Galveston	9/9/01	6/03		Halifax	7/11/03	6/10/04
	Krakow IT	4/11/03	4/10/04		Goteborg	4/15/03	4/30/04		Townsville	7/19/02	7/18/03
	Quebec	10/11/02	10/10/03		Las Vegas Imx	3/12/02	10/31/03		Ahmedabad	10/23/02	10/23/03
	Sinsheim	3/10/01	12/31/03		Lehi	10/22/02	11/30/03		Boston NEA	12/6/01	
	Warsaw IT	7/12/02			London BFI	12/1/01	8/30/03		Harrisburg	9/9/99	12/03
	Washington NMNH	10/27/99			Madrid	6/12/02	6/30/03		Katowice IT	7/5/02	7/4/03
	Berlin Disc	4/1/02	3/31/04		Manchester UCI	9/1/02	2/04		Kuwait City	12/25/00	12/03
	Hong Kong	4/1/03	9/30/03		Melbourne WBS	9/13/01	8/04		Las Vegas Cae	6/1/03	9/30/03
	Jackson MS	2/28/03	8/28/03		Nuremberg	5/28/03	5/31/04		Manchester UCI	10/1/02	9/30/03
GC	Mobile	12/1/02	12/31/03	HB	San Antonio 3D	6/7/02	6/30/03	JGWC	Prague IT	3/20/03	3/19/04
	Nuremberg	12/1/02	12/31/03		Sydney WBS	9/20/01	8/04		Singapore GV	1/15/03	
	Ontario Reg V	9/13/02	9/12/03		Tokyo Mer	3/22/03	6/30/03		Tsuruga	3/26/03	6/30/03
	Sacramento Imx	3/1/03	8/31/03		Baltimore	3/02	10/31/03		Vienna LFC	6/7/02	6/6/03
	Seoul	12/21/02	6/21/03		Birmingham UK	9/29/01	6/30/03		Alamogordo	7/3/03	12/2/03
	Shanghai Dome	1/31/03	1/30/04		Bratislava	10/29/02	10/31/03		Albuquerque	3/22/03	9/21/03
	Tianjin	2/1/03	1/31/04		Bristol	10/15/01	8/31/03		Calgary SC	10/02	10/03
	Vancouver Imx	6/1/03	12/31/03		Charleston SC	3/31/03	8/31/03		Cedar Rapids	3/1/03	6/30/03
	Rochester Cmk	6/6/03	8/6/03		Copenhagen	1/18/02	6/30/03		Cleveland	10/4/02	10/3/03
	Addison Mar	4/11/03	8/03		Denver MNS	9/1/02			Dallas SP	3/8/03	9/7/03
	Apple Valley Imx	4/11/03	8/03		Dwingeloo	4/27/02	5/04		Denver MNS	3/21/03	9/20/03

Film	Theater	Open	Close	Film	Theater	Open	Close	Film	Theater	Open	Close
JAC	Hague	12/6/02	8/31/03	LOLL	Loch Lomond	7/24/02		MOF	Cincinnati	5/1/03	12/31/03
	Hamaoka	4/1/03	9/1/03	LOTf	Rochester Cmk	6/6/03	8/6/03		Hibbing	3/1/03	9/30/03
	Hastings	3/3/03	9/2/03		Nagasaki SM	4/1/03	7/13/03		Katowice IT	6/1/03	12/31/03
	Hull	1/17/03	7/16/03	LS	Tsuruga	4/2/03	6/30/03		Kuwait City	6/12/02	6/11/03
	Jersey City	10/02			Charleston SC	11/1/02	10/31/03		Las Palmas	5/8/03	9/8/03
	Kansas City Zoo	3/8/03	9/7/03	LW	Laie	5/1/01			Madrid	5/1/03	12/31/03
	Kofu	7/1/03	12/31/03		Lucerne	5/1/03	10/31/03		Malta	4/15/03	4/14/04
	London ONT	6/1/03	6/30/04		Mumbai	9/1/02	8/31/03		Manchester UCI	7/1/02	6/30/03
	Louisville	1/4/03	7/3/03		Taranto	6/30/02	6/19/03		Melbourne WBS	10/1/02	12/31/03
	Munich	7/1/03	7/1/04		Birmingham AL	8/31/02			Norwalk	1/1/03	1/9/04
	Nagoya OT	4/1/03	8/31/03		Boston NEA	12/6/01			Nuremberg	1/3/03	12/31/03
	Omaha	3/7/03	9/6/03		Myrtle Beach	5/1/02	12/03		Oakland	1/1/02	6/30/03
	Philadelphia	8/3/03	2/2/04		Phoenix	6/1/01	8/03		Portland	11/2/01	6/15/03
	Regina	3/21/03	9/20/03		Saint Augustine	8/1/03	2/28/04		San Diego RHF	11/1/01	6/30/03
	Richmond SMV	1/6/03	7/30/03		San Jose	6/1/03	12/03		San Jose	2/12/03	8/31/03
	Saint Louis SC	1/31/03	7/30/03		Victoria	5/15/03	9/15/03		Speyer Imax	2/1/01	6/30/03
	Saint Paul	10/17/02	6/15/03	MatrxRel	Addison Mar	6/6/03			Sydney WBS	10/1/02	12/31/03
	Sakai FCSC	4/1/03	7/31/03		Apple Valley Imx	6/20/03			Toronto OP	9/2/02	6/30/03
	Seattle PSC 1	1/17/03	7/16/03		Berlin CS	6/6/03			Milwaukee	7/10/03	9/5/03
	Stockholm	11/29/02	11/28/03		Boise Reg	6/6/03			Pensacola	11/8/96	
	Tokorozawa	7/4/03	6/30/03		Boston NEA	6/03	8/03		Saint Augustine	5/7/03	12/31/03
	Vienna LFC	4/10/03	10/9/03		Buffalo Reg	6/6/03		MTA	Dallas SP	5/1/03	7/31/03
	Baltimore	7/1/03	6/30/04		Buford Reg	6/6/03			Tallahassee	3/1/03	8/31/03
	Berlin Disc	2/20/03	8/31/03		Calgary FP	6/6/03		Niagara	Singapore DC	9/1/02	8/31/03
	Karlshamn	6/15/02	9/10/03		Cape Town ISA	6/13/03			Cathedral City	6/6/03	10/1/03
	Leon Exp	6/1/03	11/30/03		Cathedral City	6/6/03		OC	Nashville Reg	6/25/03	1/25/04
	Munich	2/20/03	8/31/03		Col Springs Cmk	6/6/03			Boston NEA	6/21/02	6/30/03
	Warsaw IT	12/1/02	7/30/03		Columbus Mar	6/6/03		OM	Hague	6/30/03	8/31/03
Kilimanj	Cincinnati	6/15/03	10/15/03		Dallas Cmk	6/6/03			Las Vegas Imx	10/23/02	
	Lubbock	5/23/03	9/23/03		Dearborn	6/20/03		OnGuard	Myrtle Beach	3/1/02	6/30/03
	Lucerne	7/1/02	6/30/03		Denver CC Reg	6/6/03			Singapore DC	2/13/99	12/03
	Memphis Pink	3/8/03	11/14/03		Dublin Reg	6/6/03			Agua Calientes	4/11/03	10/11/03
	Menlyn ISA	3/1/03	9/1/03		Durban ISA	6/13/03			Alamogordo	1/28/03	9/15/03
	Nagano Hot	4/20/03	8/31/03		Edmonton FP	6/6/03			Barcelona	5/1/03	4/30/04
	Sacramento Imx	7/1/03	1/1/04		Grand Rapids JLT	6/6/03			Chicago Imx	6/12/03	9/12/03
	San Diego RHF	5/15/03	11/15/03		Halifax	6/6/03			Grand Rapids JLT	1/24/03	6/15/03
	West Nyack Imx	8/1/03	2/1/04		Hampton	6/6/03			Kuwait City	6/18/03	7/19/03
L&C	Winnipeg	6/27/03	12/27/03		Honolulu Con	6/6/03			Ota Gumba	4/26/03	3/30/04
	Alamogordo	3/1/03	6/30/03		Houston Reg	6/6/03			Parker	12/20/02	2/28/04
	Baton Rouge	5/24/03	11/21/03		Indianapolis WR	6/20/03			Puebla	2/1/03	6/30/03
	Boston MOS	9/28/02	6/30/03		Irvine Reg	6/6/03			Rochester MSC	7/4/02	6/30/03
	Branson	5/3/02	4/04		Kansas City Zoo	6/20/03			San Diego NHM	3/31/01	12/31/03
	Cathedral City	8/15/03	2/14/04		King of Prussia Reg	6/6/03			Shreveport	3/15/03	10/15/03
	Columbus COSI	10/11/02	6/20/03		Langley FP	6/6/03			Taipei MCRC	1/1/03	12/31/03
	Corpus Christi	1/1/03	9/4/03		Lincolnshire Reg	6/6/03			Tijuana	10/18/01	12/31/03
	Davenport	11/16/02	7/24/03		London BFI	7/03	8/03		Woodridge Cmk	7/11/03	10/23/03
	Dearborn	5/1/02	6/1/03		Los Angeles Loe	6/6/03		OrigLife	Taichung NMNS	1/20/03	
	Duluth	10/1/02	9/30/03		Los Angeles NA	6/6/03			Amneville Gau	4/19/03	4/18/04
	Grand Rapids JLT	3/6/03	9/6/03		Menlyn ISA	6/13/03			Berlin CS	6/12/03	6/11/04
	Harrisburg	10/19/02	10/31/03		Miami Imx	6/20/03			Berlin Disc	6/12/03	6/11/04
	Hastings	12/10/02	9/6/03		Mississauga FP	6/6/03			Boston NEA	2/11/03	8/10/03
	Houston MNS	1/17/03	6/5/03		Montreal FP	6/6/03			Chattanooga	2/22/03	2/21/04
	Indianapolis WR	2/7/03	8/30/03		Moscow	6/6/03			Galveston	3/1/03	2/29/04
	Jersey City	5/18/02	9/1/03		Nashville Reg	6/6/03			Lehi	4/11/03	10/10/03
	Memphis Pink	11/16/02	6/27/03		Natick JF	6/20/03			Tulsa Cmk	6/20/03	6/19/04
	Milwaukee	10/1/02	3/31/04		New Orleans	6/6/03			Virginia Beach	5/26/03	11/25/03
	New Orleans	1/1/03	6/30/03		New Rochelle Reg	6/6/03		Ozarks	Branson	1/93	12/03
	Norwalk	1/17/03	10/9/03		New York Loe	6/6/03			Birmingham UK	3/28/03	9/28/03
	Oakland	6/1/03	5/31/04		Ontario Reg	6/6/03			Boston MOS	4/1/03	10/1/03
	Philadelphia	8/1/03	9/13/03		Providence Imx	6/20/03			Bradford	6/1/03	11/1/03
	Phoenix	6/1/03	12/31/03		Rochester Cmk	6/6/03			Charleston SC	5/1/03	11/1/03
	Pittsburgh CSC	6/20/03	12/03		Sacramento Imx	6/27/03			Cincinnati	6/13/03	12/31/03
	Portland	8/16/02	9/16/03		San Antonio 2D	6/20/03			Columbus COSI	3/27/03	9/27/03
	Reno Fleisch	6/1/03	1/31/04		San Francisco Loe	6/6/03			Dallas SP	5/27/03	12/1/03
	Richmond FP	4/5/03	8/4/03		Seattle PSC 1	6/20/03			Fort Lauderdale	6/21/03	1/6/04
	Richmond SMV	4/5/03	9/19/03		Singapore GV	7/03	8/03		Fort Worth	8/3/03	2/3/04
	Rochester MSC	7/1/03	2/1/04		Spokane	6/6/03			Grand Rapids JLT	8/1/03	3/3/04
	Saint Louis Arch	5/25/02	9/03		Tampa Cha	6/6/03			Hartford Crn	7/1/03	12/15/03
	San Diego RHF	8/2/02	6/3/03		Tokyo Mer	7/03	8/03		Hastings	6/10/03	12/8/03
	Sandy	6/7/02	6/6/03		Toronto FP	6/6/03			Hull	7/3/03	1/6/04
	Seattle PSC 1	9/2/02	6/30/03		Tulsa Cmk	6/6/03			Jersey City	3/3/03	9/4/03
	Shreveport	9/1/02	8/31/03		Valencia Reg	6/6/03			London BFI	3/7/03	9/7/03
	Spokane	3/15/03	9/14/03		West Nyack Imx	6/20/03			Melbourne WBS	5/10/03	11/10/03
L5	Tampa MOSI	7/25/03	1/4/04		Woodbridge FP	6/6/03			New York AMNH	10/17/02	6/17/03
	West Nyack Imx	2/6/03	7/4/03	MOE	Woodridge Cmk	6/6/03			Norwalk	8/1/03	2/10/04
	Yellowstone	6/15/02	6/14/03		Amneville Gau	8/29/01	6/30/03		Nuremberg	7/1/03	11/1/03
	Amneville Gau	3/1/03	3/1/04		Barcelona	5/1/03	12/31/03		Orlando SC	5/26/03	1/3/04
	Taipei AM	1/15/03	1/14/04		Berlin Disc	4/1/02	3/31/04		Paris Geo	2/5/03	2/5/04
	Tokyo SEC	7/20/03	8/31/03		Bradford	4/1/03	12/31/03		Philadelphia	6/27/03	12/27/03
LionKing	Cedar Rapids	7/18/03	9/18/03		Brussels	12/1/01	6/30/03		Phoenix	7/3/03	1/7/04
	Davenport	7/25/03	9/4/03		Chicago Imx	3/1/03	11/1/03		Politiers Omni	4/3/03	12/1/03

Film	Theater	Open	Close	Film	Theater	Open	Close	Film	Theater	Open	Close
ROF	Portland	6/21/03	1/1/04	SU	Denver MNS	9/1/02	9/1/03	T40	Detroit	2/1/03	8/1/03
	Raleigh Exp	6/14/03	1/4/04		Edmonton Ody	10/11/02	10/10/03	T90 TBAA	Los Angeles CSC	2/1/03	8/1/03
	Seattle PSC 1	4/1/03	10/1/03		Galveston	5/24/02	5/05		Norwalk	11/20/98	12/03
	Tijuana	4/19/03	10/19/03		Garden City	4/19/02	5/05	TF	Baton Rouge	5/24/03	5/26/04
	Valencia Spn	7/1/03	7/1/04		Glasgow	4/1/03	11/1/03		Hutchinson	6/1/02	5/04
	Washington NMNH	3/17/03	9/17/03		Grand Rapids JLT	5/31/02	5/04	TR	Oakland	1/1/02	12/31/03
	Houston MNS	2/21/03	6/5/03		Hague	10/10/02	10/03		Oakland	3/15/03	3/14/04
	Tijuana	8/15/03	12/31/03		Halifax	3/7/03	3/6/04	Trex	Washington NASM	7/1/76	
	Amneville Gau	11/1/01	12/03		Hampton	5/24/02	5/05		Coomera	7/1/03	6/30/04
S&R	Atlanta FMNH	5/24/03	11/26/03		Harrisburg	6/1/02	6/04		Garden City	5/23/03	9/14/03
SAA	Baltimore	2/7/03	6/30/03		Hong Kong	1/1/03	12/31/03		Garza Garcia	7/10/03	7/23/03
	Berlin Disc	1/1/03			Honolulu Con	6/14/02	6/13/03	Wolves Yell	Tampa Cha	4/14/03	7/31/03
	Calgary SC	10/1/02	9/30/03		Houston MNS	10/4/02	10/4/03		Warsaw IT	4/11/03	8/31/03
	Edmonton Ody	2/14/03	10/14/03		Hull	7/1/02	7/1/03		Amneville Gau	3/28/01	8/03
	Hague	6/6/02	8/31/03		Huntsville	5/24/02	5/05		Berlin CS	1/21/00	12/03
	Karuizawa Mer	2/1/03			Hutchinson	6/1/02	6/07	TRF TS	Birmingham UK	7/15/03	7/15/04
	Lucerne	2/15/03	8/15/03		Ichikawa	4/1/03	11/1/03		Bratislava	10/31/02	10/14/03
	Melbourne WBS	10/25/01	4/04		Indianapolis WR	5/23/02	4/04		Davenport	3/21/03	11/13/03
	Myrtle Beach	5/1/03	12/31/03		Kaohsiung	9/1/02	6/30/03		Garza Garcia	8/7/03	8/20/03
	Oklahoma City	10/18/02	7/10/03		Katowice IT	4/11/03	4/10/04	WOC	Glasgow	2/1/03	7/31/03
SE	Paris Geo	10/23/02	10/22/03		Kitakyushu	3/18/03	3/31/04		Houston MNS	6/6/03	8/28/03
	Penrith	3/8/02	3/04		Krakow IT	9/6/02	9/5/03		Jakarta	12/15/01	7/03
	Saint Augustine	2/4/03	8/30/03		KSC 2	4/19/02	4/18/04		Katowice IT	7/5/02	7/4/03
	Stockholm	9/21/01			Kuwait City	10/1/02	9/30/03	UGs	Kitakyushu	4/26/03	10/31/03
	Sudbury	9/22/02			Langley FP	4/26/02	4/05		Krakow IT	12/15/01	12/31/03
	Sydney WBS	10/25/01	4/04		Las Vegas Imx	4/19/02	4/18/04		Kuwait City	9/30/02	12/31/03
	Syracuse	7/5/03			Little Rock	1/15/03	9/30/03		London BFI	7/21/02	7/20/03
	Tijuana	2/22/03			London BFI	4/27/02	4/26/04	Wolves Yell	London SM	7/25/03	7/24/04
	Toronto OSC	1/17/03	7/16/04		London SM	5/28/02	4/04		Louisville	5/24/03	9/1/03
	Yellowstone	5/10/03	9/30/03		Madrid	11/6/02	11/5/03		Mobile	5/5/03	5/4/04
Sedona SI Skydance Skyward SOA Solarmax	Ichikawa	4/1/03	3/31/04		Melbourne WBS	4/19/02	4/04		Prague IT	3/20/03	3/19/04
	Townsville	7/19/02	7/18/03		Mexico City Pap	6/1/03	2/1/04	Wolves Yell	San Antonio 3D	1/3/03	1/2/04
	Sedona	3/28/98	12/31/03		Miami Imx	5/1/02	4/04		Singapore GV	4/1/03	3/31/04
	Hague	6/30/03	8/31/03		Milwaukee	6/1/02	6/1/03		Sudbury	3/1/03	9/30/03
	Paris Geo	7/3/02	10/1/03		Mobile	1/6/03	6/6/03	Wolves Yell	Townsville	7/19/02	7/18/03
	Karuizawa Mer	4/26/03	9/30/03		Natick JF	8/22/02	12/03		Victoria	3/03	9/03
	Dallas AA	2/26/99			Nuremberg	5/9/02	12/31/03		Vienna LFC	6/26/03	6/26/04
	Calgary EC	5/15/03	5/14/04		Osaka Sun	4/19/02	4/04		Berlin Disc	4/20/03	10/19/03
	Cocoa	10/1/02	9/30/03		Oslo	5/28/02	11/03	Wolves Yell	Austin	6/7/03	10/10/03
	Dwingeloo	6/18/03	5/30/04		Philadelphia	6/1/02	5/04		Birmingham UK	4/17/03	12/16/03
SOLOE SOSPI	Kuala Lumpur NP	7/1/03	6/30/04		Poitiers Solido	2/1/03	1/31/04		Boston MOS	5/20/03	11/19/03
	Regina	1/1/03	12/31/03		Sacramento Imx	5/1/02	4/04	Wolves Yell	Calgary EC	5/23/03	9/22/03
	Taipei AM	3/1/01	6/30/04		Saint Louis SC	5/3/03	9/25/03		Charlotte	5/23/03	9/30/03
	Kuwait City	6/18/03	7/19/03		Saitama	6/7/03	8/31/03		Detroit	4/17/03	10/17/03
	Apple Valley Imx	1/31/03	1/31/04		Salt Lake City CP	4/12/03	4/12/04	Wolves Yell	Edmonton Ody	4/10/03	12/10/03
	Berlin CS	10/24/02	12/31/03		Seattle PSC 2	5/17/02	5/04		Fort Worth	5/23/03	11/22/03
	Berlin Disc	10/24/02	12/31/03		Shreveport	7/1/02	6/30/03		Kansas City Zoo	6/10/03	12/10/03
	Bristol	10/21/02	12/31/03		Singapore SC	7/1/03	11/30/03	Wolves Yell	Montreal VP	4/10/03	12/10/03
	Chicago Imx	1/31/03	1/31/04		Sinsheim	5/9/02	5/8/04		Myrtle Beach	5/14/03	5/13/04
	Melbourne WBS	2/13/03	11/30/03		Stockholm	5/17/02			Oklahoma City	6/1/03	11/30/03
SpaceSta	Miami Imx	5/16/03	10/31/04		Sydney WBS	4/19/02	4/04	Wolves Yell	Regina	6/27/03	12/31/03
	Myrtle Beach	1/31/03	1/31/04		Tempe Imx	5/1/02	4/04		Sacramento Imx	8/5/03	12/4/03
	Natick JF	1/30/03	1/30/04		Tokorozawa	7/1/03	10/31/03		San Jose	6/27/03	6/9/04
	Nuremberg	10/31/02	12/31/03		Tokyo Mer	4/25/02	4/04	Wolves Yell	Syracuse	5/17/03	
	Sacramento Imx	1/31/03	1/31/04		Toronto FP	10/18/02	10/17/03		Tampa MOSI	4/24/03	12/23/03
	Sydney WBS	2/13/03	11/30/03		Toronto OSC	10/18/02			Tempe Imx	5/19/03	9/18/03
	Tempe Imx	1/31/03	1/31/04		Valencia Spn	10/14/02	9/14/03		Toronto OSC	5/30/03	1/31/04
	Addison Mar	7/1/02	7/1/03		Vancouver Imx	4/19/02	4/18/04	Wolves Yell	Vancouver SW	6/27/03	12/26/03
	Alamogordo	7/1/02	6/05		Vienna LFC	1/1/03	12/31/03		Bangkok	3/29/03	10/29/03
	Apple Valley Imx	2/7/03	8/22/03		Warsaw IT	9/1/02	8/31/03		Berlin Disc	2/4/03	9/30/03
SU	Baltimore	5/24/02	5/05		Washington NASM	4/17/02		Wolves Yell	Vancouver SW	3/15/03	6/03
	Bangkok	9/27/02	9/27/03		West Nyack Imx	5/1/02	4/04		Stockholm	10/16/02	10/20/03
	Barcelona	11/7/02	11/6/03		Winnipeg	10/13/02			Kuwait City	6/18/03	7/19/03
	Berlin CS	5/28/02	12/03		Woodbridge FP	4/26/02	4/05	Wolves Yell	Paris Geo	1/10/00	
	Birmingham AL	5/19/03	5/18/04		Cathedral City	1/3/03	7/3/03		Berlin Disc	4/1/03	3/31/04
	Birmingham UK	5/1/02	11/03		Columbus COSI	6/26/03	12/26/03		Cocoa	7/1/02	6/30/03
	Boston NEA	5/1/02	4/04		Dayton	9/27/02			Fort Worth	9/1/02	8/31/03
	Bradford	6/1/02	6/1/03		Garden City	5/26/03	12/26/03	Wolves Yell	Norwalk	1/1/03	1/9/04
	Branson	5/25/02	8/31/03		Hampton	3/7/03	8/7/03		Victoria	3/03	9/03
	Bratislava	10/15/02	10/14/03		Huntsville	3/1/03	8/1/03		Warsaw IT	12/31/02	6/30/03
	Bristol	5/1/02	11/03		Hutchinson	9/27/02		Wolves Yell	Goteborg	4/30/02	10/04
Supespee	Brussels	10/26/02	6/30/03		Jupiter Crn	5/16/03	3/16/04		Krakow IT	3/7/03	8/31/03
	Chicago Imx	7/3/02	7/2/03		Little Rock	5/1/03	11/1/03		Poitiers Imax 3D	1/1/02	12/04
	Cleveland	11/29/02	11/28/03		London ONT	5/1/03	11/1/03	Wolves Yell	Taipei AM	7/19/03	7/18/04
	Col Springs Cmk	2/21/03	4/05		Lucerne	9/24/02	10/03		Corsicana	3/1/03	8/31/03
	Copenhagen	5/31/02	12/31/03		Miami Imx	2/1/03	7/1/03		Taejon NSM	1/22/03	1/24/04
	Dallas Cmk	4/19/02	4/05		Munich	3/1/03	12/31/03	ZC	Yellowstone	4/1/03	10/15/03
	Davenport	7/13/02	7/10/03		Washington NASM	9/18/02			Zion	5/24/94	
	Dayton	5/24/02	4/05		West Nyack Imx	5/23/03	8/23/03				
	Dearborn	7/7/03	12/31/03		Sioux Falls	5/24/03	9/26/03				

Summer 2003 by Theater

Theater	Film	Open	Close	Theater	Film	Open	Close	Theater	Film	Open	Close
Addison Mar	GOTA	4/11/03	8/03		GOTA	4/11/03	8/03		CDS	7/1/03	12/31/03
	MatrxRel	6/6/03			HB	9/29/01	6/30/03		JGWC	3/1/03	6/30/03
	SpaceSta	7/1/02	7/1/03		Pulse	3/28/03	9/28/03		LionKing	7/18/03	9/18/03
Aguascalientes	OO	4/11/03	10/11/03		SpaceSta	5/1/02	11/03	Charleston SC	GOTA	4/11/03	8/03
Ahmedabad	ITD	10/23/02	10/23/03		Trex	7/15/03	7/15/04		HB	3/31/03	8/31/03
Alamogordo	JGWC	7/3/03	12/2/03		TS	4/17/03	12/16/03		LS	11/1/02	10/31/03
	L&C	3/1/03	6/30/03	Bochum IM	IOTS	8/1/02	7/31/04		Pulse	5/1/03	11/1/03
	OO	1/28/03	9/15/03	Bogota	Dolphins	4/3/03	4/2/04	Charlotte	CRA	3/20/03	11/20/03
	SpaceSta	7/1/02	6/05	Boise Reg	GOTA	4/11/03	8/03		TS	5/23/03	9/30/03
Albuquerque	JGWC	3/22/03	9/21/03		MatrxRel	6/6/03		Chattanooga	GOTA	4/11/03	8/03
Alexandria	CV	10/16/02	10/15/03	Boston MOS	CRA	2/14/03	10/14/03		OW3D	2/22/03	2/21/04
Amneville Gau	CDS	5/1/03	12/31/03		L&C	9/28/02	6/30/03	Chicago lmx	Bugs	5/16/03	11/16/03
	HaunCast	10/30/01	6/30/03		Pulse	4/1/03	10/1/03		GOTA	4/11/03	8/03
	Horses	3/1/03	3/1/04		TS	5/20/03	11/19/03		India	8/15/03	
	L5	3/1/03	3/1/04	Boston NEA	CDS	9/26/02	8/31/03		MOE	3/1/03	11/1/03
	MOE	8/29/01	6/30/03		GOTA	4/11/03	8/03		OO	6/12/03	9/12/03
	OW3D	4/19/03	4/18/04		ITD	12/6/01			SOSPI	1/31/03	1/31/04
	S&R	11/1/01	12/03		LW	12/6/01			SpaceSta	7/3/02	7/2/03
	Trex	3/28/01	8/03		MatrxRel	6/03	8/03	Chicago MSI	CRA	2/14/03	10/14/03
Apple Valley lmx	GOTA	4/11/03	8/03		OM	6/21/02	6/30/03	Cincinnati	CRA	2/14/03	10/14/03
	Horses	7/1/03	4/1/04		OW3D	2/11/03	8/10/03		Kilimanj	6/15/03	10/15/03
	India	5/16/03	11/15/03		SpaceSta	5/1/02	4/04		MOE	5/1/03	12/31/03
	IOTS	1/17/03	12/22/03	Bournemouth She	E3D	2/21/03	2/28/04		Pulse	6/13/03	12/31/03
	MatrxRel	6/20/03		Bradford	Extreme	2/15/03	11/15/03	Cleveland	CTPA	3/15/03	9/30/03
	SOSPI	1/31/03	1/31/04		GOTA	4/11/03	8/03		JGWC	10/4/02	10/3/03
	SpaceSta	2/7/03	8/22/03		MOE	4/1/03	12/31/03		SpaceSta	11/29/02	11/28/03
Atlanta FMNH	CRA	3/29/03	11/14/03		Pulse	6/1/03	11/1/03	Cocoa	Solarmax	10/1/02	9/30/03
	SAA	5/24/03	11/26/03	Branson	SpaceSta	6/1/02	6/1/03		Whales	7/1/02	6/30/03
Austin	TS	6/7/03	10/10/03		CRA	3/15/03	3/15/04	Col Springs Cmk	GOTA	4/11/03	8/03
Baltimore	Bears	6/23/02	9/1/03		CTPA	3/14/03	6/1/03		MatrxRel	6/6/03	
	GOTA	4/11/03	8/03		FOK	3/14/03	6/1/03		SpaceSta	2/21/03	4/05
	HB	3/02	10/31/03		L&C	5/3/02	4/04	Columbus COSI	L&C	10/11/02	6/20/03
	JIAC	7/1/03	6/30/04		Ozarks	1/93	12/03		Pulse	3/27/03	9/27/03
	SAA	2/7/03	6/30/03	Bratislava	SpaceSta	5/25/02	8/31/03		SU	6/26/03	12/26/03
	SpaceSta	5/24/02	5/05		AllAcces	5/13/03	5/14/04	Columbus Mar	GOTA	4/11/03	8/03
Bangkok	Galapago	3/1/02	12/31/03		CDS	4/17/03	10/31/03		MatrxRel	6/6/03	
	HaunCast	2/8/02	6/30/03		Cyberwor	10/31/02	10/30/03	Coomera	TR	7/1/03	6/30/04
	SpaceSta	9/27/02	9/27/03		DIS	10/31/02	10/30/03	Copenhagen	AR	2/3/03	8/3/03
	UGs	3/29/03	10/29/03		E3D	1/15/03	1/31/04		CRA	5/15/03	1/15/04
Barcelona	AlienAdv	4/1/03	4/30/04		HB	10/29/02	10/31/03		CV	9/2/98	
	CTPA	11/26/01	12/31/03		SpaceSta	10/15/02	10/14/03		HB	1/18/02	6/30/03
	MOE	5/1/03	12/31/03	Bristol	Trex	10/31/02	10/14/03		SpaceSta	5/31/02	12/31/03
	OO	5/1/03	4/30/04		Bugs	3/18/03	8/18/03	Corpus Christi	L&C	1/1/03	9/4/03
	SpaceSta	11/7/02	11/6/03		Cyberwor	10/20/00	12/03	Corsicana	Yell	3/1/03	8/31/03
Baton Rouge	L&C	5/24/03	11/21/03		HaunCast	8/25/01	10/31/03	Dallas AA	SOA	2/26/99	
	TBAA	5/24/03	5/26/04		HB	10/15/01	8/31/03	Dallas Cmk	Bugs	4/4/03	8/4/03
Belfast She	HaunCast	10/17/02	10/31/03		SOSPI	10/21/02	12/31/03		GOTA	4/11/03	8/03
Berlin CS	AlienAdv	3/1/00			SpaceSta	5/1/02	11/03		India	2/21/03	8/03
	CDS	1/21/00	8/31/03	Brussels	CTPA	9/5/01	6/30/03		MatrxRel	6/6/03	
	Cyberwor	11/16/00	12/03		Galapago	5/2/01	6/03		SpaceSta	4/19/02	4/05
	HaunCast	4/5/01	6/30/03		MOE	12/1/01	6/30/03	Dallas SP	JGWC	3/8/03	9/7/03
	MatrxRel	6/6/03			SpaceSta	10/26/02	6/30/03		MTA	5/1/03	7/31/03
	OW3D	6/12/03	6/11/04	Buffalo Reg	GOTA	4/11/03	8/03		Pulse	5/27/03	12/1/03
	SOSPI	10/24/02	12/31/03	Buford Reg	MatrxRel	6/6/03			GOTA	4/11/03	8/03
	SpaceSta	5/28/02	12/03		GOTA	4/11/03	8/03	Davenport	L&C	11/16/02	7/24/03
	Trex	1/21/00	12/03	Calgary EC	MatrxRel	6/6/03			LionKing	7/25/03	9/4/03
Berlin Disc	Africa	4/1/00			CRA	2/21/03	10/21/03		SpaceSta	7/13/02	7/10/03
	ALBT	12/11/02	12/31/03		Solarmax	5/15/03	5/14/04	Dayton	Trex	3/21/03	11/13/03
	AlienAdv	6/14/03	6/30/04		TS	5/23/03	9/22/03		Dolphins	6/1/02	7/30/03
	Extreme	5/2/00	12/03	Calgary FP	GOTA	4/11/03	8/03		SpaceSta	5/24/02	4/05
	GC	4/1/02	3/31/04		MatrxRel	6/6/03			SU	9/27/02	
	HaunCast	4/5/01	6/30/03	Calgary SC	Bears	7/28/01	8/1/03	Dearborn	GOTA	4/11/03	8/03
	HH	4/1/02	4/30/04		JGWC	10/02	10/03		L&C	5/1/02	6/1/03
	JIAC	2/20/03	8/31/03		SAA	10/1/02	9/30/03		MatrxRel	6/20/03	
	MOE	4/1/02	3/31/04	Cape Town ISA	Apollo13	8/8/03	10/8/03		SpaceSta	7/7/03	12/31/03
	OW3D	6/12/03	6/11/04		CRA	3/21/03	10/21/03	Denver CC Reg	GOTA	4/11/03	8/03
	SAA	1/1/03			India	10/11/02	10/04		MatrxRel	6/6/03	
	SOSPI	10/24/02	12/31/03		MatrxRel	6/13/03		Denver MNS	ALBT	6/1/03	12/31/03
	TRF	4/20/03	10/19/03	Castle Rock	EMSH	3/92			HB	9/1/02	
	UGs	2/4/03	9/30/03	Cathedral City	GOTA	4/11/03	8/03		JGWC	3/21/03	9/20/03
	Whales	4/1/03	3/31/04		L&C	8/15/03	2/14/04	Detroit	SpaceSta	9/1/02	9/1/03
Birmingham AL	CRA	3/22/03	11/22/03		MatrxRel	6/6/03			CRA	7/5/03	3/5/04
	Everest	5/15/03	11/30/03		OC	6/6/03	10/1/03		T40	2/1/03	8/1/03
	LW	8/31/02			SU	1/3/03	7/3/03		TS	4/17/03	10/17/03
	SpaceSta	5/19/03	5/18/04	Cedar Rapids	ALBT	8/1/03	2/1/04	Dublin Reg	GOTA	4/11/03	8/03
Birmingham UK	Cyberwor	9/29/01	12/03								

Theater	Film	Open	Close	Theater	Film	Open	Close	Theater	Film	Open	Close
Duluth	MatrxRel	6/6/03		Hastings	Pulse	7/1/03	12/15/03		SpaceSta	3/18/03	3/31/04
	CRA	2/14/03	10/14/03		JGWC	3/3/03	9/2/03	Kofu	Trex	4/26/03	10/31/03
Durban ISA	L&C	10/1/02	9/30/03		L&C	12/10/02	9/6/03	Krakow IT	JGWC	7/1/03	12/31/03
	Apollo13	8/8/03	10/8/03		Pulse	6/10/03	12/8/03		AEK	12/15/01	6/11/03
	India	3/14/03	9/13/03	Hibbing	MOE	3/1/03	9/30/03		CDS	11/15/02	6/30/03
Dwingeloo	MatrxRel	6/13/03		Hong Kong	AJ	10/18/00	8/31/03		Cyberwor	7/12/02	7/11/03
	Alaska	5/1/03	9/30/03		GC	4/1/03	9/30/03		Galapago	4/11/03	4/10/04
	HB	4/27/02	5/04		SpaceSta	1/1/03	12/31/03		SpaceSta	9/6/02	9/5/03
Edmonton FP	Solarmax	6/18/03	5/30/04	Honolulu Con	GOTA	4/11/03	8/03		Trex	12/15/01	12/31/03
	GOTA	4/11/03	8/03		HH	5/1/00	6/30/03		WOC	3/7/03	8/31/03
Edmonton Ody	MatrxRel	6/6/03			MatrxRel	6/6/03		KSC 1	Apollo13	9/20/02	12/04
	Bears	2/1/02	6/30/03		SpaceSta	6/14/02	6/13/03	KSC 2	SpaceSta	4/19/02	4/18/04
	HB	6/22/02	9/30/03	Houston MNS	Africa	6/6/03	7/31/03	Kuala Lumpur NP	Solarmax	7/1/03	6/30/04
	SAA	2/14/03	10/14/03		AJ	8/1/03	12/31/03	Kuwait City	AJ	8/1/03	8/1/04
	SpaceSta	10/11/02	10/10/03		Antarc	2/21/03	6/5/03		Alaska	6/18/03	7/19/03
	TS	4/10/03	12/10/03		Horses	2/21/03	6/5/03		CV	6/18/03	7/19/03
Espinho	Amazon	8/1/02	8/10/03		L&C	1/17/03	6/5/03		Cyberwor	12/25/00	12/31/03
	HB	7/19/03	7/31/04		ROF	2/21/03	6/5/03		FOK	4/17/00	12/31/03
Fort Lauderdale	CDS	10/5/02	9/30/03		SpaceSta	10/4/02	10/4/03		ITD	12/25/00	12/03
	CRA	3/8/03	11/8/03	Houston Reg	Trex	6/6/03	8/28/03		MOE	6/12/02	6/11/03
	Galapago	10/5/01	6/03		GOTA	4/11/03	8/03		OO	6/18/03	7/19/03
	Pulse	6/21/03	1/6/04		MatrxRel	6/6/03			SOLOE	6/18/03	7/19/03
Fort Worth	CRA	2/28/03	10/28/03	Hull	AR	4/1/03	10/1/03		SpaceSta	10/1/02	9/30/03
	CV	1/7/03	12/31/03		Bears	3/03	8/03		Trex	9/30/02	12/31/03
	Horses	1/10/03	1/9/04		JGWC	1/17/03	7/16/03	La Coruna	WAMnv	6/18/03	7/19/03
	Pulse	8/3/03	2/3/04		Pulse	7/3/03	1/6/04	Laie	HB	10/4/02	12/31/03
	TS	5/23/03	11/22/03		SpaceSta	7/1/02	7/1/03		Dolphins	5/1/01	
Galveston	Whales	9/1/02	8/31/03	Huntsville	Apollo13	5/23/03	11/23/03	Langley FP	LS	5/1/01	
	Bugs	5/23/03	5/23/04		DIS	5/1/01	4/04		GOTA	4/11/03	8/03
	HaunCast	9/9/01	6/03		SpaceSta	5/24/02	5/05		MatrxRel	6/6/03	
	OW3D	3/1/03	2/29/04		SU	3/1/03	8/1/03		SpaceSta	4/26/02	4/05
	SpaceSta	5/24/02	5/05	Hutchinson	AR	1/10/03	9/10/03	Las Palmas	HB	4/11/03	12/31/03
Garden City	CDS	5/23/03	9/18/03		Bugs	6/12/03	3/12/04		MOE	5/8/03	9/8/03
	Extreme	5/23/03	11/23/03		SpaceSta	6/1/02	6/07	Las Vegas Cae	ITD	6/1/03	9/30/03
	SpaceSta	4/19/02	5/05		SU	9/27/02		Las Vegas Imx	HaunCast	3/12/02	10/31/03
	SU	5/26/03	12/26/03		TBAA	6/1/02	5/04		OM	10/23/02	
Garza Garcia	TR	5/23/03	9/14/03	Hyderabad	Everest	6/03	5/04		SpaceSta	4/19/02	4/18/04
	Africa	6/26/03	7/9/03	Ichikawa	SE	4/1/03	3/31/04	Lehi	AlienAdv	10/29/02	11/30/03
	TR	7/10/03	7/23/03		SpaceSta	4/1/03	11/1/03		GOTA	4/11/03	8/03
	Trex	8/7/03	8/20/03	Indianapolis WR	GOTA	4/11/03	8/03		HaunCast	10/22/02	11/30/03
Glasgow	HB	10/11/01	9/1/03		L&C	2/7/03	8/30/03		OW3D	4/11/03	10/10/03
	SpaceSta	4/1/03	11/1/03		MatrxRel	6/20/03		Leon Exp	JAC	6/1/03	11/30/03
	Trex	2/1/03	7/31/03		SpaceSta	5/23/02	4/04	Lincolnshire Reg	GOTA	4/11/03	8/03
Goteborg	ATSOT	10/2/01	10/04	Irvine Reg	GOTA	4/11/03	8/03		MatrxRel	6/6/03	
	HaunCast	4/15/03	4/30/04		MatrxRel	6/6/03		Little Rock	SpaceSta	1/15/03	9/30/03
	WOC	4/30/02	10/04	Jackson MS	GC	2/28/03	8/28/03		SU	5/1/03	11/1/03
Grand Rapids JLT	Apollo13	4/23/03	6/30/03	Jakarta	AR	12/6/02	12/6/03	Loch Lomond	LOLL	7/24/02	
	HB	8/30/02	12/31/03		Trex	12/15/01	7/03	London BFI	Cyberwor	10/20/02	10/19/03
	L&C	3/6/03	9/6/03	Jersey City	JGWC	10/02			Everest	5/26/03	12/31/03
	MatrxRel	6/6/03			L&C	5/18/02	9/1/03		GOTA	4/11/03	8/03
	OO	1/24/03	6/15/03	Johannesburg ISA	Pulse	3/3/03	9/4/03		HaunCast	12/1/01	8/30/03
	Pulse	8/1/03	3/3/04	Jupiter Crn	AIWC	2/02	9/9/03		India	9/14/02	9/14/03
	SpaceSta	5/31/02	5/04		E3Dcc	5/16/03	9/30/03		MatrxRel	7/03	8/03
Gurnee	AR	5/10/03	11/1/03		SU	5/16/03	3/16/04		Pulse	3/7/03	9/7/03
Hague	CRA	2/14/03	10/14/03	Kagoshima	CTPA	7/1/03	9/30/03		SpaceSta	4/27/02	4/26/04
	HB	10/10/01	10/10/03	Kansas City Sci	AR	5/31/03	12/31/03		Trex	7/21/02	7/20/03
	JGWC	12/6/02	8/31/03		Bugs	4/7/03	1/8/04	London ONT	HB	8/9/02	8/31/03
	OM	6/30/03	8/31/03	Kansas City Zoo	CRA	4/26/03	12/26/03		JGWC	6/1/03	6/30/04
	SAA	6/6/02	8/31/03		JGWC	3/8/03	9/7/03		SU	5/1/03	11/1/03
	SI	6/30/03	8/31/03		MatrxRel	6/20/03		London SM	E3D	7/20/02	6/30/03
	SpaceSta	10/10/02	10/03		TS	6/10/03	12/10/03		Everest	5/3/03	12/31/03
Halifax	Galapago	6/14/02	6/13/03	Kaohsiung	HB	11/9/02	11/8/03		GOTA	4/11/03	8/03
	GOTA	4/11/03	8/03		SpaceSta	9/1/02	6/30/03		HB	10/11/01	10/31/03
	IOTS	7/11/03	6/10/04	Karlshamn	CV	4/15/03	9/14/04		SpaceSta	5/28/02	4/04
	MatrxRel	6/6/03			HB	10/23/02	10/31/03		Trex	7/25/03	7/24/04
	SpaceSta	3/7/03	3/6/04	Karuizawa Mer	JAC	6/15/02	9/10/03	Los Angeles CSC	T40	2/1/03	8/1/03
Hamaoka	JGWC	4/1/03	9/1/03		SAA	2/1/03		Los Angeles Loe	GOTA	4/11/03	8/03
Hampton	Bugs	5/23/03	11/23/03		Skyward	4/26/03	9/30/03		MatrxRel	6/6/03	
	MatrxRel	6/6/03		Katowice IT	AEK	7/5/02	1/4/04	Los Angeles NA	GOTA	4/11/03	8/03
	SpaceSta	5/24/02	5/05		ATSOT	9/6/02	6/30/03		MatrxRel	6/6/03	
	SU	3/7/03	8/7/03		Cyberwor	12/6/02	12/5/03	Louisville	CRA	3/29/03	11/29/03
Harrisburg	CRA	6/14/03	2/14/04		ITD	7/5/02	7/4/03		JGWC	1/4/03	7/3/03
	HB	1/1/03	6/30/03		MOE	6/1/03	12/31/03		Trex	5/24/03	9/1/03
	ITD	9/9/99	12/03		SpaceSta	4/11/03	4/10/04	Lubbock	ALBT	2/14/03	6/14/03
	L&C	10/19/02	10/31/03		Trex	7/5/02	7/4/03		Killmanj	5/23/03	9/23/03
	SpaceSta	6/1/02	6/04	King of Prussia Reg	GOTA	4/11/03	8/03	Lucerne	Alaska	2/2/02	6/1/03
Hartford Crn	AR	4/30/03	11/1/03		MatrxRel	6/6/03			Killmanj	7/1/02	6/30/03
	HB	5/16/03	9/30/03	Kitakyushu	AllAcces	4/3/03	1/3/04		LS	5/1/03	10/31/03

Theater	Film	Open	Close	Theater	Film	Open	Close	Theater	Film	Open	Close
Madrid	SAA	2/15/03	8/15/03	Nagano Hot Nagasaki SM Nagoya OT Nashville Reg	OM	3/1/02	6/30/03	Pensacola	SAA	3/8/02	3/04
	SU	9/24/02	10/03		SAA	5/1/03	12/31/03		CRA	3/20/03	11/20/03
	AllenAdv	3/26/03	3/31/04		SOSPI	1/31/03	1/31/04	Philadelphia	MOF	11/8/96	
	Antarc	9/1/02	9/1/03		TS	5/14/03	5/13/04		CRA	2/14/03	10/14/03
	CDS	10/24/01	8/31/03		Killmanj	4/20/03	8/31/03		HB	4/11/03	4/30/04
	E3D	10/26/00			LOTf	4/1/03	7/13/03		JGWC	8/3/03	2/2/04
	HaunCast	6/12/02	6/30/03	Natick JF	JGWC	4/1/03	8/31/03	Phoenix	L&C	8/1/03	9/13/03
Malta	HB	11/6/02	10/31/03		GOTA	4/11/03	8/03		Pulse	6/27/03	12/27/03
	MOE	5/1/03	12/31/03		MatrxRel	6/6/03			SpaceSta	6/1/02	5/04
	SpaceSta	11/6/02	11/5/03		OC	6/25/03	1/25/04		HB	8/1/02	8/1/03
Manchester UCI	Cyberwor	9/1/02	8/31/03		AllAcces	8/22/02	8/21/03	Pitea	L&C	6/1/03	12/31/03
	E3D	3/1/02	7/31/03		ATSOT	8/22/03	5/31/04		LW	6/1/01	8/03
	MOE	4/15/03	4/14/04		E3D	7/1/02	12/31/03		Pulse	7/3/03	1/7/04
	Extreme	2/28/03	7/31/03	New Orleans	GOTA	4/11/03	8/03	Pittsburgh CSC	Dolphins	5/15/03	5/04
Melbourne WBS	GOTA	4/11/03	8/03		HB	11/15/02	11/30/03		E3Dcc	1/15/01	1/1/04
	HaunCast	9/1/02	2/04		MatrxRel	6/20/03			Everest	9/20/02	9/15/03
	ITD	10/1/02	9/30/03		SOSPI	1/30/03	1/30/04		CRA	2/21/03	10/16/03
	MOE	7/1/02	6/30/03		SpaceSta	8/22/02	12/03	Poitiers 870 3D Poitiers Imax Poitiers Imax 3D	HB	10/11/02	6/19/03
	ALBT	2/27/03			Bugs	3/12/03	8/12/03		L&C	6/20/03	12/03
	Antarc	2/03	2/04		L&C	1/1/03	6/30/03		AllenAdv	2/1/00	8/31/03
	Bugs	4/11/03	4/11/04	New Rochelle Reg	MatrxRel	6/6/03			CTPA	2/1/02	1/31/04
Memphis Pink	Cyberwor	6/22/01	12/04		GOTA	4/11/03	8/03	Portland	Cyberwor	2/1/01	1/06
	HaunCast	9/13/01	8/04		MatrxRel	6/6/03			WOC	1/1/02	12/04
	HB	10/7/02	10/31/03		CRA	4/11/03	2/14/04		Pulse	4/3/03	12/1/03
	Horses	9/12/02		New York AMNH	Pulse	10/17/02	6/17/03		SpaceSta	2/1/03	1/31/04
	MOE	10/1/02	12/31/03		GOTA	4/11/03	8/03	Prague IT	Bears	11/1/02	
	Pulse	5/10/03	11/10/03		MatrxRel	6/6/03			CRA	3/7/03	10/7/03
	SAA	10/25/01	4/04	Newport Norwalk	GOTA	4/11/03	8/03		L&C	8/16/02	9/16/03
Menlyn ISA	SOSPI	2/13/03	11/30/03		CRA	6/13/03	10/9/03	Providence Imx	MOE	11/2/01	6/15/03
	SpaceSta	4/19/02	4/04		Discov	1/17/03	6/12/03		Pulse	6/21/03	1/1/04
	CRA	6/28/03	11/14/03	Nuremberg	Dolphins	6/13/03	2/15/04		AEK	3/20/03	3/19/04
	CTPA	5/21/03	9/1/03		L&C	1/17/03	10/9/03		Everest	3/03	9/03
	Killmanj	3/8/03	11/14/03		MOE	1/1/03	1/9/04		ITD	3/20/03	3/19/04
	L&C	11/16/02	6/27/03		Pulse	8/1/03	2/10/04	Quebec	Trex	3/20/03	3/19/04
	Apollo13	8/8/03	10/8/03		T90	11/20/98	12/03		Bugs	5/19/03	11/19/03
	Killmanj	3/1/03	9/1/03		Whales	1/1/03	1/9/04		CRA	6/30/03	3/1/04
	MatrxRel	6/13/03			Africa	12/15/01	12/31/03		GOTA	4/11/03	8/03
Mexico City Pap	Bugs	6/1/03	2/1/04	Oakland	ATSOT	12/22/01	6/30/03	Reno Fleisch Richmond FP Richmond SMV	HB	2/27/03	7/31/03
	SpaceSta	6/1/03	2/1/04		Cyberwor	2/12/03	2/11/04		MatrxRel	6/20/03	
	Apollo13	5/19/03	10/5/03		Dolphins	8/15/02	8/14/03		Bears	5/15/03	7/03
	HB	3/1/03	6/30/03		Extreme	12/22/01	6/30/03		OO	2/1/03	6/30/03
Miami Imx	MatrxRel	6/20/03			GC	12/1/02	12/31/03	Raleigh Exp	AR	2/11/03	9/10/03
	SOSPI	5/16/03	10/31/04		HaunCast	5/28/03	5/31/04		Bugs	5/16/03	11/16/03
	SpaceSta	5/1/02	4/04		HB	7/4/02	7/31/03		Galapago	10/11/02	10/10/03
	SU	2/1/03	7/1/03	Oklahoma City	India	3/1/03	9/1/03		Apollo13	5/23/03	7/27/03
	ALBT	12/26/02	6/15/03		MOE	1/3/03	12/31/03	Regina	Everest	3/14/03	9/27/03
	Bugs	6/20/03	1/20/04		Pulse	7/1/03	11/1/03		Extreme	5/23/03	9/23/03
	CRA	2/28/03	10/28/03		SOSPI	10/31/02	12/31/03		Pulse	6/14/03	1/4/04
Mississauga FP	L&C	10/1/02	3/31/04		SpaceSta	5/9/02	12/31/03	Roanoke Rochester Cmk	CRA	2/14/03	10/21/03
	MOF	7/10/03	9/5/03		HB	8/30/02	6/30/03		JGWC	3/21/03	9/20/03
	SpaceSta	6/1/02	6/1/03		L&C	6/1/03	5/31/04		Solarmax	1/1/03	12/31/03
	GOTA	4/11/03	8/03	Omaha	MOE	1/1/02	6/30/03		TS	6/27/03	12/31/03
	MatrxRel	6/6/03			TBAA	1/1/02	12/31/03	Sacramento Imx	L&C	6/1/03	1/31/04
	GC	12/1/02	12/31/03		TF	3/15/03	3/14/04		L&C	4/5/03	8/4/03
	SpaceSta	1/6/03	6/6/03	Ontario Reg	CRA	3/6/03	9/30/03		Everest	4/5/03	9/19/03
Montreal FP	Trex	5/5/03	5/4/04		SAA	10/18/02	7/10/03	Saint Augustine	Extreme	6/14/03	9/19/03
	GOTA	4/11/03	8/03		TS	6/1/03	11/30/03		JGWC	1/6/03	7/30/03
	MatrxRel	6/6/03			CRA	6/1/03	12/31/03		L&C	4/5/03	9/19/03
	CRA	2/14/03	10/15/03		JGWC	3/7/03	9/6/03		E3Dcc	7/1/03	9/30/03
Montreal VP	TS	4/10/03	12/10/03		GOTA	4/11/03	8/03	Saint Félicien	GF	6/6/03	8/6/03
	AEK	4/4/03	10/03	Ontario Reg V Orlando SC	MatrxRel	6/6/03			GOTA	4/11/03	8/03
	Apollo13	4/4/03	10/03		GC	9/13/02	9/12/03		India	2/21/03	8/03
	Everest	4/4/03	10/03		CRA	2/15/03	10/15/03		LOLL	6/6/03	8/6/03
	Extreme	4/4/03	4/4/04		Pulse	5/26/03	1/3/04	Rochester MSC	MatrxRel	6/6/03	
	MatrxRel	6/6/03			SpaceSta	4/19/02	4/04		L&C	7/1/03	2/1/04
	LS	9/1/02	8/31/03		SpaceSta	5/28/02	11/03		OO	7/4/02	6/30/03
Mumbai Munich	CDS	1/17/02	8/31/03	Osaka Sun Oslo Ota Gumma Oulu Paris Geo	OO	4/26/03	3/30/04	Saint Augustine	Bugs	5/19/03	11/19/03
	CRA	4/1/03	3/31/04		Alaska	5/1/03	4/30/04		GC	3/1/03	8/31/03
	E3D	1/15/01	6/30/03		AR	4/11/03	4/11/04		GOTA	4/11/03	8/03
	HB	4/18/02	6/30/03		CTPA	4/3/02	7/1/03		Killmanj	7/1/03	1/1/04
	JGWC	7/1/03	7/1/04		Horses	4/1/03	3/31/04	Saint Augustine	MatrxRel	6/27/03	
	JAC	2/20/03	8/31/03		Pulse	2/5/03	2/5/04		SOSPI	1/31/03	1/31/04
	SU	3/1/03	12/31/03	Parker	SAA	10/23/02	10/22/03		SpaceSta	5/1/02	4/04
Myrtle Beach	Alaska	4/1/03	4/1/04		Skydance	7/3/02	10/1/03		TS	8/5/03	12/4/03
	AR	3/9/03	9/9/03		WAMnv	1/10/00			LW	8/1/03	2/28/04
	Bears	1/1/03	6/03		Bears	8/31/02	8/31/03	Saint Augustine	MOF	5/7/03	12/31/03
	CRA	6/1/03	3/15/04		OO	12/20/02	2/28/04		SAA	2/4/03	8/30/03
	LW	5/1/02	12/03	Penrith	Everest	10/1/01	9/30/03		Bears	7/1/03	7/1/04

Theater	Film	Open	Close	Theater	Film	Open	Close	Theater	Film	Open	Close
Saint Louis Arch	L&C	5/25/02	9/03		JGWC	11/29/02	11/28/03	Tsuruga	CTPA	7/1/03	9/30/03
Saint Louis SC	JGWC	1/31/03	7/30/03		SAA	9/21/01			ITD	3/26/03	6/30/03
	SpaceSta	5/3/03	9/25/03		SpaceSta	5/17/02			LOTF	4/2/03	6/30/03
Saint Paul	AR	3/24/03	8/1/03		WABOS	10/16/02	10/20/03	Tulsa Cmk	Bugs	4/4/03	8/4/03
	CRA	6/1/03	10/1/03	Sudbury	CTPA	5/5/03	6/30/04		GOTA	4/11/03	8/03
	JGWC	10/17/02	6/15/03		SAA	9/22/02			India	2/21/03	8/03
Saitama	Cyberwor	3/8/03	6/1/03		Trex	3/1/03	9/30/03		MatrxRel	6/6/03	
	SpaceSta	6/7/03	8/31/03		ALBT	3/6/03			OW3D	6/20/03	6/19/04
Sakai FCSC	JGWC	4/1/03	7/31/03	Sydney WBS	Antarc	2/03	2/04	Valencia Reg	GOTA	4/11/03	8/03
Salt Lake City CP	Beavers	4/11/03	3/31/04		AR	4/1/03	10/1/03		MatrxRel	6/6/03	
	SpaceSta	4/12/03	4/12/04		Bears	2/03	2/04	Valencia Spn	BP	9/1/01	7/30/03
San Antonio 2D	Alamo				Bugs	4/11/03	4/11/04		Pulse	7/1/03	7/1/04
	CRA	2/14/03	10/14/03		CTPA	3/14/02	3/04		SpaceSta	10/14/02	9/14/03
	MatrxRel	6/20/03			Cyberwor	6/22/01	12/03	Vancouver Imx	Alaska	4/17/03	10/9/03
San Antonio 3D	GOTA	4/11/03	8/03		HaunCast	9/20/01	8/04		Bugs	4/16/03	10/11/03
	HaunCast	6/7/02	6/30/03		HB	7/22/02	10/03		CDS	6/1/03	10/31/03
	Trex	1/3/03	1/2/04		Horses	9/12/02			Extreme	4/17/03	6/4/03
San Diego NHM	OO	3/31/01	12/31/03		MOE	10/1/02	12/31/03		GC	6/1/03	12/31/03
San Diego RHF	AJ	10/5/01	6/30/03		SAA	10/25/01	4/04		HB	10/11/02	6/30/03
	CRA	2/14/03	10/14/03		SOSPI	2/13/03	11/30/03	Vancouver SW	SpaceSta	4/19/02	4/18/04
	Kilimanj	5/15/03	11/15/03		SpaceSta	4/19/02	4/04		AJ	3/15/03	6/30/03
	L&C	8/2/02	6/3/03	Syracuse	SAA	7/5/03			AR	5/8/03	12/8/03
	MOE	11/1/01	6/30/03		TS	5/17/03			Bears	6/29/02	6/03
San Francisco Loe	GOTA	4/11/03	8/03	Taejon NSM	Yell	1/22/03	1/24/04		TS	6/27/03	12/26/03
	MatrxRel	6/6/03		Taichung NMNS	HB	7/1/02	7/31/03		UX	3/15/03	6/03
San Jose	CRA	4/9/03	12/9/03		OrigLife	1/20/03		Vantaa	AR	2/6/03	2/6/04
	HB	11/6/02	10/31/03	Taipei AM	AlienAdv	6/16/02	6/15/03		CV	9/1/02	8/31/03
	LW	6/1/03	12/03		CTPA	7/5/01	8/14/03	Victoria	India	1/4/03	
	MOE	2/12/03	8/31/03		L5	1/15/03	1/14/04		LW	5/15/03	9/15/03
	TS	6/27/03	6/9/04		Solarmax	3/1/01	6/30/04		Trex	3/03	9/03
San Simeon	HCBTD	8/17/96		Taipei MCRC	Wolves	7/19/03	7/18/04		Whales	3/03	9/03
Sandy	AR	4/18/03	10/18/03		India	7/1/02	7/1/03	Vienna LFC	AR	5/10/03	11/10/03
	L&C	6/7/02	6/6/03		OO	1/1/03	12/31/03		E3D	6/7/02	6/26/03
Seattle Dome	Bears	11/25/02	11/25/03	Tallahassee	AR	3/31/03	9/28/03		HB	6/7/02	6/26/03
Seattle PSC 1	Apollo13	9/20/02	8/16/03		BP	8/15/03	5/31/04		ITD	6/7/02	6/6/03
	JGWC	1/17/03	7/16/03		Dolphins	3/31/03	8/31/03		JGWC	4/10/03	10/9/03
	L&C	9/2/02	6/30/03		MTM	3/1/03	8/31/03		SpaceSta	1/1/03	12/31/03
	MatrxRel	6/20/03		Tampa Cha	MatrxRel	6/6/03			Trex	6/26/03	6/26/04
	Pulse	4/1/03	10/1/03		TR	4/14/03	7/31/03	Virginia Beach	CRA	3/20/03	11/20/03
Seattle PSC 2	GOTA	4/11/03	8/03	Tampa MOSI	CRA	2/14/03	10/14/03		OW3D	5/26/03	11/25/03
	SpaceSta	5/17/02	5/04		HB	5/23/03	11/30/03	Warsaw IT	Galapago	7/12/02	
Sedona	Sedona	3/28/98	12/31/03		L&C	7/25/03	1/4/04		JIAC	12/1/02	7/30/03
Seoul	GC	12/21/02	6/21/03		TS	4/24/03	12/23/03		SpaceSta	9/1/02	8/31/03
Shakopee	AR	5/10/03	11/1/03	Taranto	BP	6/22/02	6/21/03		TR	4/11/03	8/31/03
Shanghai Dome	GC	1/31/03	1/30/04		LS	6/30/02	6/19/03		Whales	12/31/02	6/30/03
Shreveport	AR	7/6/03	1/6/04	Tel Aviv NL	Everest	11/26/02	11/25/04	Washington NASM	CV	3/10/03	3/05
	L&C	9/1/02	8/31/03	Tempe Imx	CRA	3/1/03	11/1/03		SpaceSta	4/17/02	
	OO	3/15/03	10/15/03		GOTA	4/11/03	8/03		SU	9/18/02	
	SpaceSta	7/1/02	6/30/03		SOSPI	1/31/03	1/31/04		TF	7/1/76	
Singapore DC	Niagara	9/1/02	8/31/03		SpaceSta	5/1/02	4/04	Washington MNH	Bugs	3/14/03	8/11/03
	OnGuard	2/13/99	12/03		TS	5/19/03	9/18/03		CDS	11/2/02	8/31/03
Singapore GV	AEK	11/21/02		Tianjin	GC	2/1/03	1/31/04		Galapago	10/27/99	
	Cyberwor	4/1/03		Tijuana	HB	8/17/02	8/31/03		Pulse	3/17/03	9/17/03
	ITD	1/15/03			OO	10/18/01	12/31/03	West Nyack Imx	GOTA	4/11/03	8/03
	MatrxRel	7/03	8/03		Pulse	4/19/03	10/19/03		Kilimanj	8/1/03	2/1/04
	Trex	4/1/03	3/31/04		ROF	8/15/03	12/31/03		L&C	2/6/03	7/4/03
Singapore SC	AR	1/4/03	7/4/03		SAA	2/22/03			MatrxRel	6/20/03	
	CRA	4/22/03	12/22/03	Tokorozawa	Alaska	10/1/02	12/31/03		SpaceSta	5/1/02	4/04
	SpaceSta	7/1/03	11/30/03		JGWC	7/4/03	6/30/03		SU	5/23/03	8/23/03
Sinsheim	E3D	5/16/03	10/31/03		SpaceSta	7/1/03	10/31/03	Winnipeg	Apollo13	3/17/03	8/31/03
	Galapago	3/10/01	12/31/03	Tokyo Mer	HaunCast	3/22/03	6/30/03		CRA	2/14/03	10/14/03
	SpaceSta	5/9/02	5/8/04		MatrxRel	7/03	8/03		Kilimanj	6/27/03	12/27/03
Sioux Falls	Bears	5/24/03	9/26/03		SpaceSta	4/25/02	4/04		SpaceSta	10/13/02	
	Bears	5/24/03	9/30/03	Tokyo SEC	L5	7/20/03	8/31/03	Woodbridge FP	GOTA	4/11/03	8/03
	Supespee	5/24/03	9/26/03	Toronto FP	GOTA	4/11/03	8/03		MatrxRel	6/6/03	
Speyer Dome	HB	6/6/02	12/31/03		MatrxRel	6/6/03			SpaceSta	4/26/02	4/05
Speyer Imax	CRA	3/27/03	11/27/03		SpaceSta	10/18/02	10/17/03	Woodridge Cmk	GOTA	4/11/03	8/03
	Extreme	2/8/02	9/1/03	Toronto OP	Africa	9/23/02	6/15/03		HB	3/14/03	1/31/04
	MOE	2/1/01	6/30/03		ALBT	5/18/02	11/30/03		India	8/15/03	
Spokane	Alaska	3/15/02	6/15/03		Antarc	4/1/03	3/31/04		MatrxRel	6/6/03	
	Apollo13	4/1/03	6/1/03		India	5/1/03	12/31/04		OO	7/11/03	10/23/03
	CRA	3/6/03	10/6/03		MOE	9/2/02	6/30/03	Wuerzburg	AlienAdv	8/9/02	6/30/03
	L&C	3/15/03	9/14/03	Toronto OSC	HB	10/12/01			Dolphins	12/1/02	11/30/03
	MatrxRel	6/6/03			SAA	1/17/03	7/16/04		HB	12/1/02	12/31/03
Stockholm	AEK	3/1/00	11/30/03		SpaceSta	10/18/02		Xalapa	Bears	6/1/02	6/1/03
	ALBT	9/20/02	9/20/03		TS	5/30/03	1/31/04	Yellowstone	L&C	6/15/02	6/14/03
	CRA	5/9/03	2/9/04	Townsville	IOTS	7/19/02	7/18/03		SAA	5/10/03	9/30/03
	E3Dcc	5/5/00	6/30/03		SE	7/19/02	7/18/03		Yell	4/1/03	10/15/03
	HB	11/30/01	6/30/03		Trex	7/19/02	7/18/03	Zion	ZC	5/24/94	

Key to Film Abbreviations

Film	Title	Year	Dist	Film	Title	Year	Dist
AEK	Africa's Elephant Kingdom	1998	IMAX	OnGuard	On Guard	1999	unk
Africa	Africa: the Serengeti	1994	HMNS	OO	Ocean Oasis	2000	SFI
AIWC	Adventures in Wild California	2000	MFF	OrigLife	Origins of Life	2001	BFI
AJ	Amazing Journeys	1999	HMNS	OW3D	Ocean Wonderland 3D	2003	3D 3DEL
Alamo	Alamo: The Price of Freedom	1988	MFF	Ozarks	Ozarks: Legacy and Legend (aka Fiddle)	1993	IMAX
Alaska	Alaska: Spirit of the Wild	1997	HMNS	Pulse	Pulse: A Stomp Odyssey	2002	GSF
ALBT	Australia: Land Beyond Time	2002	HMNS	ROF	Ring of Fire	1991	SMM
AlienAdv	Alien Adventure	1999	3D nWP	S&R	Siegfried and Roy: The Magic Box	1999	3D IMAX
AllAcces	All Access	2001	IMAX	SAA	Shackleton's Antarctic Adventure	2001	WGBH
Amazon	Amazon	1997	MFF	SE	Special Effects	1996	IMAX
Antarc	Antarctica	1991	MSI	Sedona	Sedona: The Spirit of Wonder	1998	unk
Apollo13	Apollo 13: The IMAX Experience	2002	IMAX	SI	Survival Island	1995	IMAX
AR	Adrenaline Rush	2002	GSF	Skydance	Skydance	2002	AC
ATSOT	Across the Sea of Time	1995	3D SPC	Skyward	Skyward	1985	IMAX
Bears	Bears	2001	NWF	SOA	Spirit of American	1999	unk
Beavers	Beavers	1988	SLC	Solarmax	Solarmax	2000	MSI
BP	Blue Planet	1990	IMAX	SOLOE	Secret of Life on Earth	1996	IMAX
Bugs	Bugs!	2003	3D SKF	SOSPI	SOS Planet	2002	3D nWP
CDS	Cirque du Soleil: Journey of Man	1999	3D SPC	SpaceSta	Space Station	2002	3D IMAX
CRA	Coral Reef Adventure	2003	MFF	SU	Straight Up: Helicopters in Action	2002	SKF
CTPA	China: The Panda Adventure	2001	IMAX	SupeSpee	Super Speedway	1997	SLC
CV	Cosmic Voyage	1996	IMAX	T40	Titanica (short)	1992	IMAX
Cyberwor	Cyberworld 3D	2000	3D IMAX	T90	Titanica (long)	1992	IMAX
DIS	Destiny in Space	1993	IMAX	TBAA	To Be An Astronaut	1992	DCI
Discov	Discoverers, The	1993	MFF	TF	To Fly!	1976	MFF
Dolphins	Dolphins	2000	MFF	TR	Thrill Ride	1997	SPC
E3D	Encounter in the Third Dimension	1999	3D nWP	Trex	T-Rex: Back to the Cretaceous	1998	3D IMAX
E3Dcc	Encounter in the Third Dimension (ColorCode 3D)	2000	nWP	TRF	Tropical Rain Forest	1992	SMM
EMSH	Eruption of Mount St. Helens	1980	DCI	TS	Top Speed	2003	MFF
Everest	Everest	1998	MFF	UGs	Ultimate G's: Zac's Flying Dream	2000	3D GSF
Extreme	Extreme	1999	EP	UX	Ultimate X	2002	BVP
FOK	Fires of Kuwait	1992	IMAX	WABOS	We Are Born of Stars	1985	3D IMAX
Galapago	Galapagos	1999	3D IMAX	WAMnv	Water and Man (new ver.)	2000	XL
GC	Grand Canyon: The Hidden Secrets	1985	DCI	Whales	Whales	1996	DCI
GF	Gold Fever	1999	SKF	WOC	Wings of Courage	1994	3D SPC
GOTA	Ghosts of the Abyss	2003	3D BVP	Wolves	Wolves	1999	NWF
HaunCast	Haunted Castle	2001	3D nWP	Yell	Yellowstone	1994	DCI
HB	Human Body, The	2001	nWP	ZC	Zion Canyon	1994	WCPI
HCBTD	Hearst Castle: Building the Dream	1996	DCI	Summer 2003 Bookings Count			
HH	Hidden Hawaii	1992	DCI				
Horses	Horses: The Story of Equus	2002	IMAX	# Film	# Film	# Film	# Film
India	India: Kingdom of the Tiger	2002	NWF	87 SpaceSta	13 SOSPI	6 JIAC	2 FOK
IOTS	Island of the Sharks	1999	IMAX	59 MatrxRel	12 Apollo13	6 Solarmax	2 HH
ITD	Into the Deep	1994	3D IMAX	57 GOTA	12 CDS	6 Whales	2 LionKing
JGWC	Jane Goodall's Wild Chimpanzees	2002	SMM	46 CRA	12 CTPA	5 Africa	2 LOLL
JIAC	Journey into Amazing Caves	2001	MFF	44 HB	11 Everest	5 AJ	2 LOTF
Kilimanj	Kilimanjaro: To The Roof of Africa	2002	HMNS	38 L&C	11 GC	5 Antarc	2 OC
L&C	Lewis & Clark: Great Journey West	2002	DCI	30 Pulse	11 ITD	5 LS	2 ROF
L5	L5: First City in Space	1996	3D IMAX	29 JGWC	10 Extreme	5 TR	2 SE
LionKing	Lion King, The	2002	BVP	24 MOE	10 Kilimanj	4 ATSOT	2 T40
LOLL	Legend of Loch Lomond, The	2002	SKF	24 Trex	9 ALBT	4 E3Dcc	2 TF
LOTF	Legend of the Forest: Special Edition	2003	AOI	21 SAA	9 E3D	4 IOTS	2 UGs
LS	Living Sea, The	1994	MFF	20 AR	9 Galapago	4 OM	2 WAMnv
LW	Lost Worlds: Life in the Balance	2001	PCI	20 TS	9 OW3D	3 AllAcces	1 AIWC
MatrxRel	Matrix Reloaded, The IMAX Experience	2003	WB	18 Bugs	8 Alaska	3 BP	1 Alamo
MOE	Mysteries of Egypt	1998	DCI	18 HaunCast	8 AlienAdv	3 L5	1 Amazon
MOF	Magic of Flight	1997	MFF	15 Cyberwor	8 Dolphins	3 MOF	1 Beavers
MTA	Mark Twain's America	1998	3D SPC	15 OO	7 CV	3 TBAA	1 Discov
MTM	Mission to Mir	1997	IMAX	15 SU	7 Horses	3 WOC	1 EMSH
Niagara	Niagara	1987	DCI	14 Bears	7 LW	3 Yell	1 GF
OC	Our Country	2003	GSF	13 India	6 AEK	2 DIS	1 HCBTD
OM	Ocean Men	2001	nWP				1 ZC

Directory of Organizations Mentioned in this Issue of LF Examiner

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Experienced IMAX SR Projectionist

Experienced IMAX SR projectionist, 3-4 years maintaining and running 2D and 3D shows in a multiplex environment. Experienced in assembly of IMAX trailers and films (2D/3D) Experienced and self-taught on most facets of the DTAC system, troubleshooting the system, and Sonics systems. Experience with rectifiers and exhaust fan systems. Experienced in operation and troubleshooting of Hobart 3D (both North American and European) glass washing machines. Inventory control on 3D glasses and maintaining records.

Experienced on Showtime Laser and Intelligent light systems (cyberlight, technobeams), Avolite and Azure 2000 board, some

experience with Vari-Lites.

Experience on 35mm projection unit (Bell X-1 manual). Can assemble/disassemble films/trailers. Experience on Dolby A units, basic knowledge of Dolby CP650 unit.

Trained as an audio engineer (Graduate of Trebas Institute, Toronto), experience in staging, lighting, set construction, sound design and operations. Have worked at various live and theatrical venues.

Very pro-IMAX/LFF person. Totally dedicated to the industry. Marketing/promotional ideas abound. Willing to learn any IMAX system. Willing to learn/work with any IMAX/LF film production, postproduction or any other aspect companies.

Very people-oriented. Enjoy telling people all about IMAX and the systems I have worked with. More than 12 years of combined experience. Canadian resident, willing to relocate. Past training/consultant assignments include Natick, MA, and Moscow, Russia.

Contact Bill Killough at imaxguy@sympatico.ca.

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SHORTS

GSC holds meeting in Montreal

At the end of June the **Giant Screen Consortium**, the Quebec association of LF producers and service providers, will hold a "summit" meeting in Montreal with an invited group of representatives from 26 IMAX theaters in Canada, the U.S., and Europe. The meeting is intended to acquaint the theater operators with Quebec-based films in development and production and to provide a forum to discuss the state of the LF industry. The meeting will include a screening of a fine cut of **Stephen Low's** *Volcanoes of the Abyss*, which will premiere in the fall (and will be screened in its final version at the GSTA conference).

The consortium, which receives funding from the provincial and federal governments, is covering the costs of the participants' travel and accommodations.

Young Black Stallion previewed

Buena Vista Pictures Distribution held screenings of *The Young Black Stallion* for LF exhibitors in six North American cities in June. Theater managers and bookers saw an unfinished print (no credits, rough color timing) of the 50-minute drama in Los Angeles, Chicago, Seattle, Atlanta, Dallas, and New York in the second and third weeks of June. No international screenings have been arranged.

The film is set for release at Christmas and is the first dramatic film produced in 2D LF by a major studio. (Sony Pictures Classics released *Wings of Courage* and *Across the Sea of Time* in 3D the mid-1990s.) Although the film is essentially complete, there is no word yet whether it will be screened at the **Giant Screen Theater Association's** annual conference in Glasgow in September.

GSTA LF research study coming

The **Giant Screen Theater Association** has funded an international study of consumers and non-consumers of LF films that will be completed this summer. **TNS Intersearch**, the company hired to perform the study, will present the results of the study at the association's conference in Glasgow in September.

A printed copy of the study will be on sale at the meeting for \$295 for GSTA members and \$495 for non-members, but by ordering the study with conference registration, conferees can save 15%.

LF Project aims to help students

A group of LF industry professionals, led by **Peter Hasek** and including **Gord Harris**, has established the **LF Project** "to develop LF media training and volunteer work experience for film students, through accredited film schools in North



Diana Tamimi stars in The Young Black Stallion.

America." The group has developed guidelines for future student projects with the hope that they can produce material that will be useful to the LF industry, thereby justifying the donations of materials and services that have supported two previous student films.

The group's Web site is http://ca.geocities.com/largeformat_project.

Ocean Oasis shown for NAFTA

The Commission for Environmental Cooperation of the North American Free Trade Association holds its tenth annual session in Washington, DC, in June and will screen *Ocean Oasis* as part of the three-day meeting's activities. The environment ministers of Canada and Mexico and the U.S. Environmental Protection Agency administrator will attend a dinner and screening at the **Smithsonian's National Museum of Natural History**.

Ocean Oasis was produced by **Summerhays Films** for the **San Diego Museum of Natural History**. Attending the event will be museum director **Mick Hager**, the

film's director, **Soames Summerhays**, and distributor **Don Steele**.

Reef benefit to feature MFF film

MacGillivray Freeman Films' Coral Reef Adventure will be screened at a benefit for Reef Check, a program of the University of California, Los Angeles' Institute of the Environment. The June 25 event is being hosted by actor **Leonardo DiCaprio** and producer **Gale Anne Hurd** to raise awareness about the plight of the world's coral reefs. Other celebrities supporting the event, to be held at Universal City Walk in Los Angeles, include **Carrie Fisher**, **Nastassja Kinski**, **Pierce Brosnan**, and **Arianna Huffington**.

Auckland IMAX reopens as 35mm

The former IMAX theater in Auckland, New Zealand, which closed in April 2002 (see *The Biz*, *LFX*, April 2002), was reopened in May as the Mega Screen Queen Street by **Village Roadshow**, which operates a 12-screen multiplex in the same retail center. The theater is equipped with 35mm projection and a new screen which is masked down from the 66x89-foot (19x27-meter) area that the IMAX screen formerly occupied. (Despite the name, the system is not a **MegaSystems** projector.)

Village Roadshow had branded one of its large 35mm screens in Melbourne, Australia, as a "V-max" theater and characterized it as "Australia's largest screen." **World's Biggest Screen, Pty. Ltd.**, which operates the IMAX theaters in Sydney (98x118 feet, 30x36 meters) and Melbourne, challenged Village Roadshow on the claim, and was joined by **Imax Corporation** in a challenge to the V-max logo. According to WBS's **Mark Bretherton**, the V-max logo "bore a rather uncanny resemblance to the IMAX logo." Village Roadshow now claims the theaters are Australia's largest conventional theaters, and no longer uses the V-max name.

A corporate cousin of Village Roadshow, **Warner Village**, operates two 8/70 theaters in Europe, near Liverpool, UK, and in Milan, Italy.

(see *SHORTS* on page 16)